

The SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

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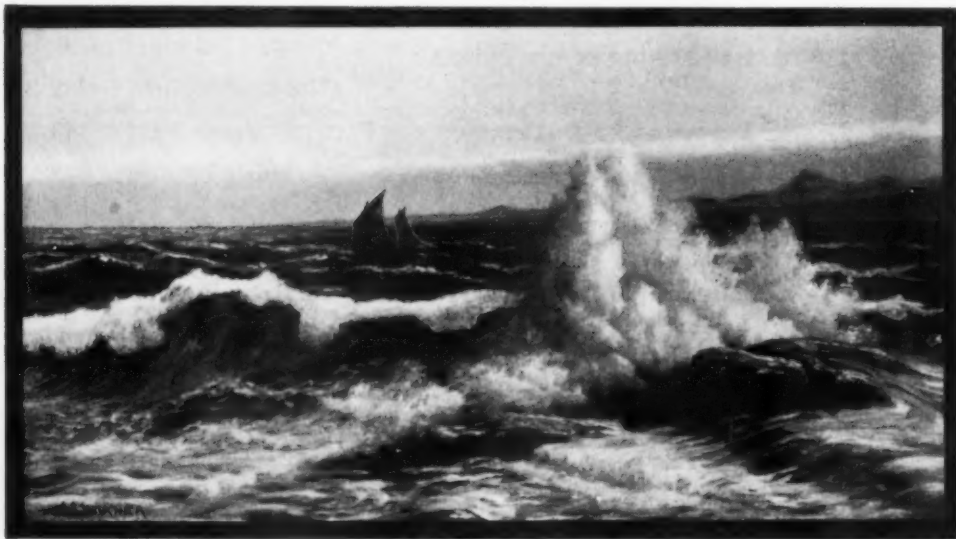
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RUGGED MOUNTAINS. OIL PAINTING BY ROBERT C. ZUPPKE, FOOTBALL COACH, ILLINOIS UNIVERSITY



OCEAN WAVES. OIL PAINTING BY GLENN S. WARNER, FOOTBALL COACH, STANFORD UNIVERSITY

The SCHOOL-ARTS MAGAZINE

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Football and the Art Game

ALICE HAWKINS

Stanford University, California

TWO famous football coaches, "Pop" Warner of Stanford University and "Bob" Zuppke of the University of Illinois, for many years have covered their schools with glory by the teams they have sent onto the gridiron. Their continued and outstanding professional success is widely recognized, but few people realize that these same two men have also been developing a hobby—painting—to a point of artistic excellence.

Both have been painting for many years for their own enjoyment. Both have had but little instruction in art, and both are now able to exhibit, if they can be persuaded to do so, a large collection of art work representing a longer period of years than their successions of football victories.

Seeing their work is to gain an insight into the joys and benefits of having a hobby. There are few busier men than they, and yet both Warner and Zuppke have found time to put in many hours at the easel. For these two coaches art work seems to be a relaxation from the strain of a strenuous professional life, as well as the expression of a love of nature. Their work reflects personality and the pleasure they derive from their hobby. Zuppke's recent work is bold and free, possibly somewhat influenced by the modern impressionist manner, but still obviously the expression of a vivid

personality—unafraid, unselfconscious, and sincere. His sensitive feeling for color and for the beauty in nature and the enjoyment—almost fun—he derives from painting is characteristic of all his work. There is a spontaneity about Zuppke's painting that fascinates his critics and leads us to believe that he works rapidly and with an insistent inspiration. To a surprising degree he succeeds in capturing his inspiration and in transferring it to us in his painting with a style and feeling that many a professional artist may well envy.

In Zuppke's collection are pastel sketches, both notes and finished drawings, and many oil sketches and paintings of scenes in the northern woods and abroad. He has traveled extensively in Europe and has kept a sketchbook record of his wanderings. His work is confined almost entirely in subject to landscape and shows a steady increase in power and artistic skill. "Pop" Warner says of Zuppke's work that it is characteristic of the man and of his football game—adventurous, forceful, good-humored, and honest.

Zuppke says in a letter to the SCHOOL ARTS editor:

"I have not studied painting in the technical sense of the phrase. I had the good fortune to have a friend who was a sign writer. From him I learned to letter

and something about oils. Now I paint because I really love it, and use all of my spare time even at night for that purpose. I am a lover of untampered nature, not the kind represented in semi-artificial parks . . .

"Practically all I know about painting I gathered from the little instruction I received in high school and one summer at the Chicago Art Institute. What knowledge I possess of technique and color I gathered from observing paintings in the art galleries and by a study of nature's own color scheme . . . I have caused myself to paint from memory as much as possible and my art, if it can be termed that, represents a sort of expression resulting from nostalgia or homesickness. To make myself a little clearer, I sketch in the summer and recreate the study in the winter. When I sketch in the winter, I recreate the snow scenes in the summer. In this way I hope to recall from memory the joy I experienced in studying nature . . .

"I have not, as yet, been able to express myself with the freedom and abandonment I hope to in the future. I hope to develop considerably more movement and paint with more spontaneity. That is, I hope, in my painting to be like the weather, rather than the climate. Climate nearly always remains the same, while weather changes from hour to hour."

"Pop" Warner's work is also characteristic of him and of his famous football tactics. He paints with equal facility in water color and in oils, and has worked with still life and landscape. The writer is inclined to feel that his work represents an appreciation of artistic technical skill and craftsmanship, that he is more interested in the manner of

representation than in the subject matter. There is painstaking care and attention to detail which result in finished art work. He is perhaps more given to experimentation than his fellow coach and artist, Zuppke, and is not driving so straight at a goal as Zuppke. Zuppke works toward and enjoys becoming a successful interpreter of his impressions of nature. Warner, on the other hand, derives pleasure from experimenting with different media and technique and from reproducing his subject in as accurate and pictorial a manner as possible. His work, like Zuppke's, shows a continuous progress from his first still life water colors made in 1896 to his latest oil paintings of scenes on the Stanford University campus. Like his football game, his art work is likely to contain surprises, although in general it is characterized by a conservative style.

For example, Warner showed us a careful painting of a hill sloping to a little lake with a small red scow rocking on an inlet near a clump of willows, and told us to look for a trick. We examined the painting minutely, but did not discover until placing the picture at a different angle that the clump of willows was a magazine illustration cut out and pasted to the canvas. It was a trick that reminded us of his famous football play, where one of his Carlisle Indians carried the ball hidden in the back of his specially made jersey to a touchdown against Harvard.

The inventiveness that originated so many new ideas in the gridiron sport, the body block and crouching start in the backfield, for example, is carried over into his art work. "Pop" does not limit himself to conventional art prac-



DEEP WOODS. OIL PAINTING BY ROBERT C. ZUPPKE



WINTER WOODS. WATER COLOR BY GLENN S. WARNER



Photo by Acme Co.

ROBERT C. ZUPPKE



Photo by Crandall

GLENN S. WARNER



Photograph
by Crandall

"POP" WARNER DESCRIBES TO PEDRO J. LEMOS, SCHOOL ARTS MAGAZINE EDITOR, HOW COACH DIETZ OF HASKELL INSTITUTE AND WARNER CAME TO PAINT THE COMBINATION PAINTING IN THE FRAME BELOW

"POP" WARNER AND DIETZ SPENT A SUMMER SKETCHING TOGETHER IN CALIFORNIA. SOMETIMES THEY RACED EACH OTHER TO SEE WHO COULD FINISH THE SUBJECT FIRST. DIETZ PAINTED THE LANDSCAPE ABOVE BUT "POP" DIDN'T LIKE SOME OF THE TREES, AND SEVERAL ARTISTIC ARGUMENTS RESULTED. WHEN DIETZ LEFT CALIFORNIA, HE LEFT THE PICTURE FOR "POP" TO PROVE HE COULD FIX IT. "POP" REPLACED A TWISTED TREE WITH THE LARGE PINE AT THE RIGHT, MAKING ALSO OTHER ALTERATIONS, AND THE PICTURE NOW CARRIES A SIGNATURE, "WARNER-DIETZ"

tices, but experiments using any medium or combination of media to achieve his desired effect. Now and then he allows his sense of humor to show in a "freak" picture like the oil painting with the cut-out tree. He both amuses and expresses himself at his avocation.

To boys who consider learning to draw an excellent pastime for girls and hardly reconcilable to masculine dignity, the art work of two of our most famous coaches should bring a change of heart. Grown-ups who think themselves too busy to encourage a hobby, or too old to play, will realize the great opportunities

for entertainment and pleasure they are missing by not cultivating some creative skill as a rest from the demands of everyday life. Perhaps some of "Pop" Warner's and "Bob" Zuppke's professional success can be attributed to their having a definite interest outside their coaching profession to which they can turn for relaxation.

Besides the recreational advantage of having a hobby like painting, Warner and Zuppke have found it profitable. Warner, who learned the rudiments of water color painting in one lesson from the English artist, Sanderson, an exhibi-

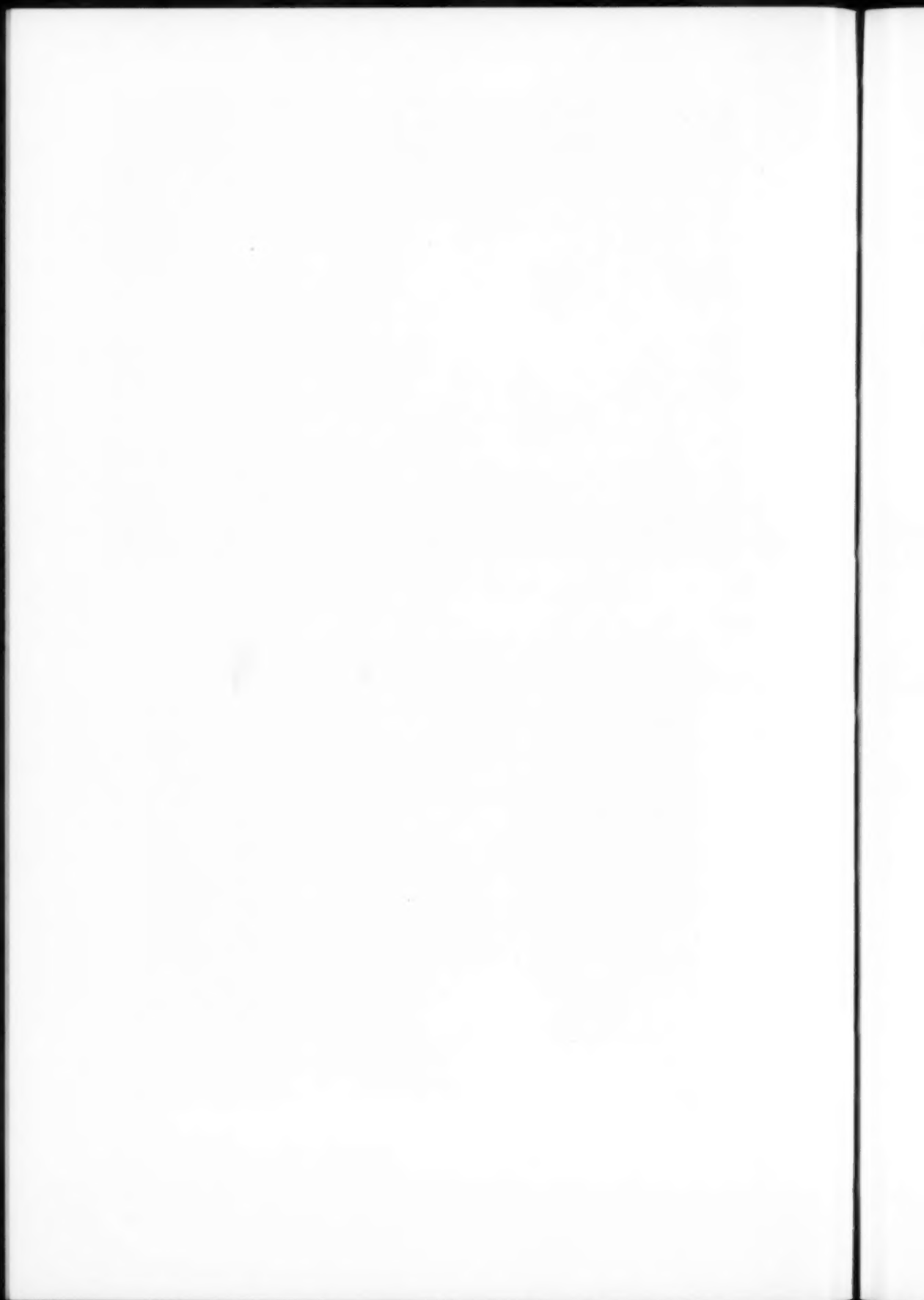


STANFORD CAMPUS SCENE. ORIGINAL OIL PAINTING BY
GLENN S. WARNER, STANFORD UNIVERSITY FOOTBALL COACH



THE JUNGFRAU, SWISS SCENE, ORIGINAL OIL PAINTING BY
ROBERT ZUPPKE, ILLINOIS UNIVERSITY FOOTBALL COACH

The School Arts Magazine, March 1932



tor at Cornell University, found his artistic talents a financial aid to him in working his way through college. Zuppke can assemble only a few unsold paintings, as friends and admirers have bought and coaxed away from him the greater number of his oil and pastel paintings.

Zuppke and Warner agree that their art experience has given them great

pleasure, and they are both planning to continue their work and improve upon it. Neither considers himself an artist. Neither realizes that his work has the charm many professional paintings lack of being done solely for self-expression, or that his paintings indicate a high degree of artistic skill, built on self-training and untiring enthusiasm.

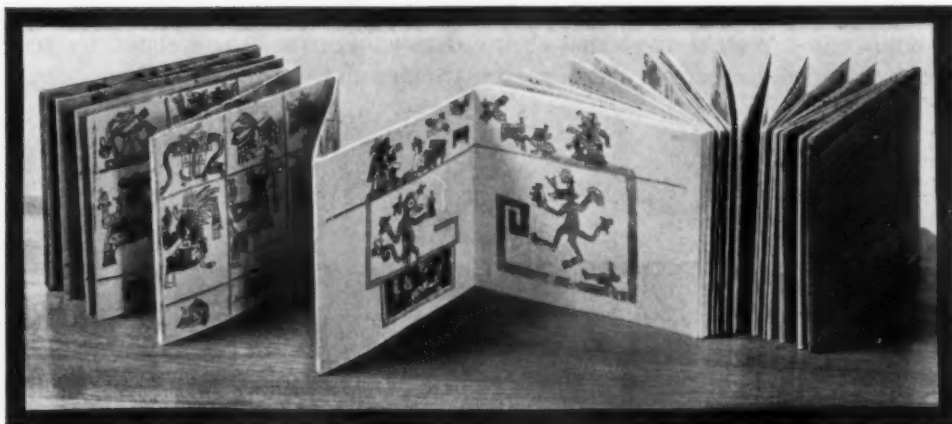


FOREST GIANTS. OIL PAINTING BY ROBERT C. ZUPPKE

The Ancient Aztec Picture Books

MARGARET ALVA

Stanford University, California



ONE OF THE ANCIENT AZTEC BOOKS

LIKE the medieval monks, the Aztec priests of ancient Mexico brought together the things that they thought worth preserving, and by means of pictures and signs produced manuscripts. The few of these manuscripts that were saved from the plundering Spaniards at the time they conquered the Aztecs are in the Vatican Library.

These curious books consist of strips of deerskin firmly glued together, forming a single long strip which folds together into sheets of equal width. Both sides of the strip are coated with fine white stucco, on which the paintings are executed. Wooden covers were glued to the outside of the first and last sheets, in order to give a support to the painted strip when folded up. These covers were often embellished at the four corners with inlaid turquoise discs.

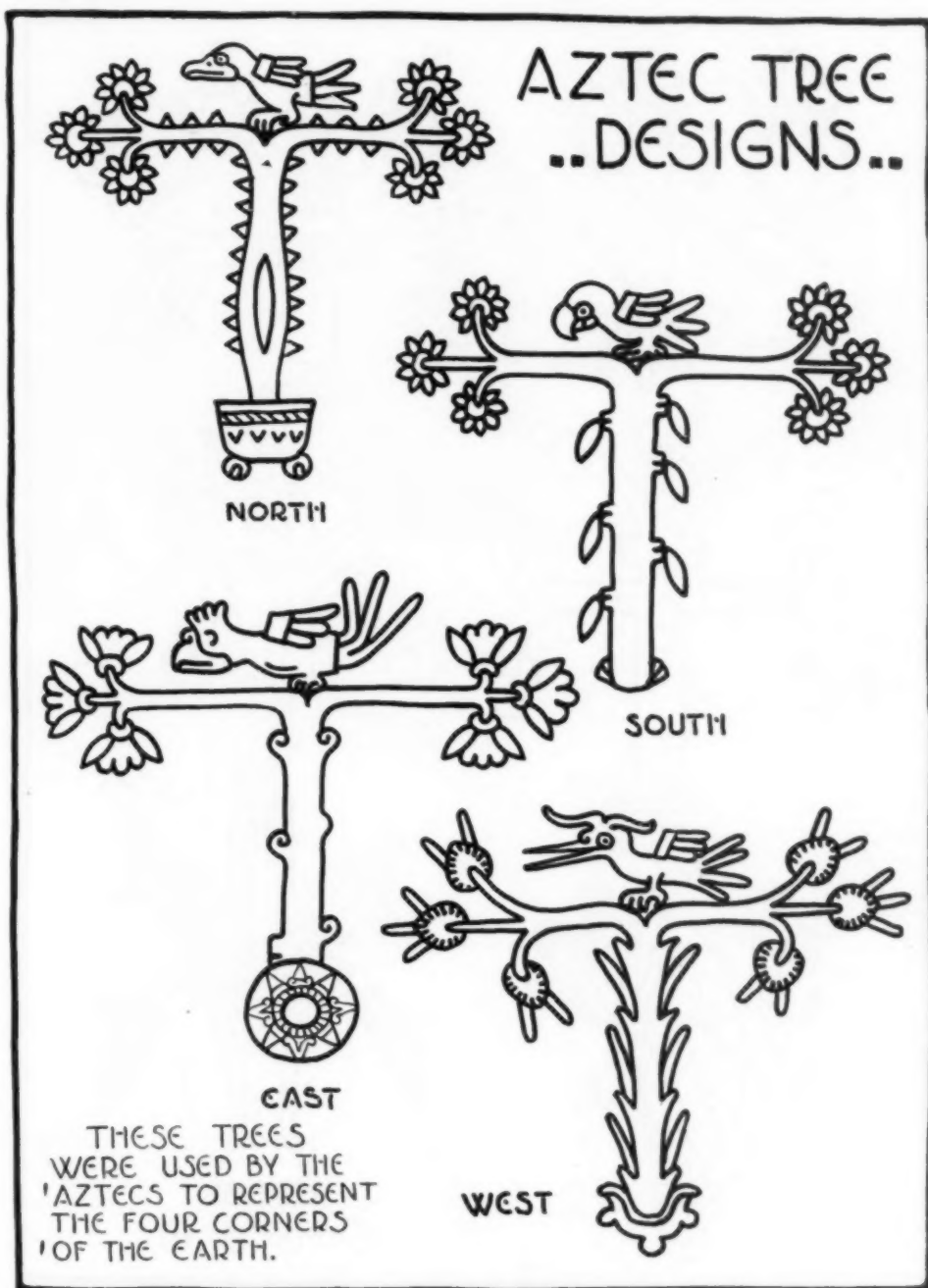
The subjects dealt with in these books

seem to be systematically arranged. For example, one side of one of these strips is concerned exclusively with figures known as "The Guardians of the Night" and with nocturnal and eerie things. On the other side of the strip things dealing with the day only are drawn. Gods of the elements, of different days, and sections of the earth are all colorfully represented.

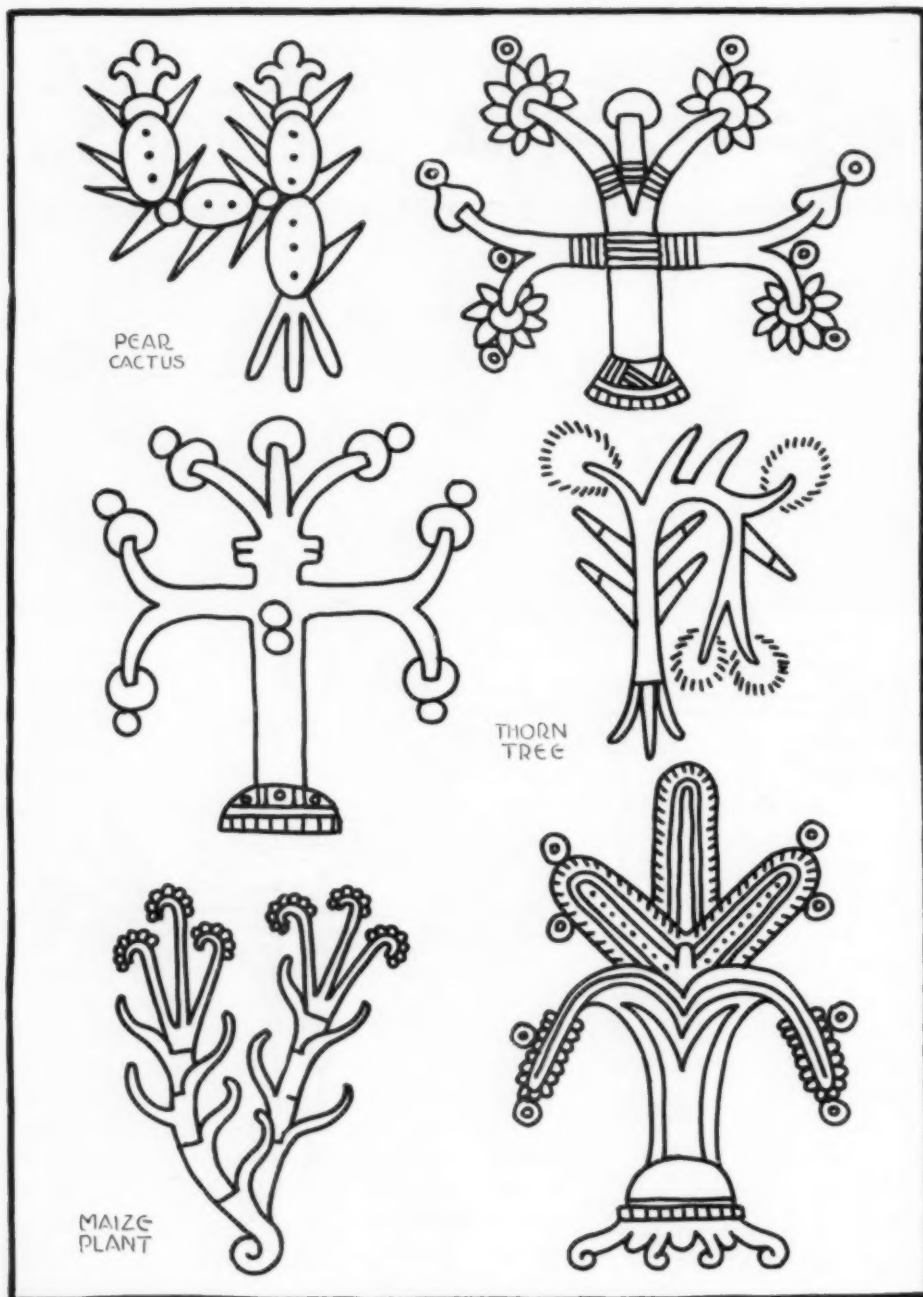
Trees and birds symbolizing the four corners of the earth are decoratively drawn. The East, the Paradise of the Rain God, was looked upon by the Aztecs as a region of prosperity and abundant food supply. From this direction came the rain-bearing wind. At the root of the Tree of the East is the symbol of the sun.

For the Mexicans in the north lay the steppes, the cactus and mesquite wastes,

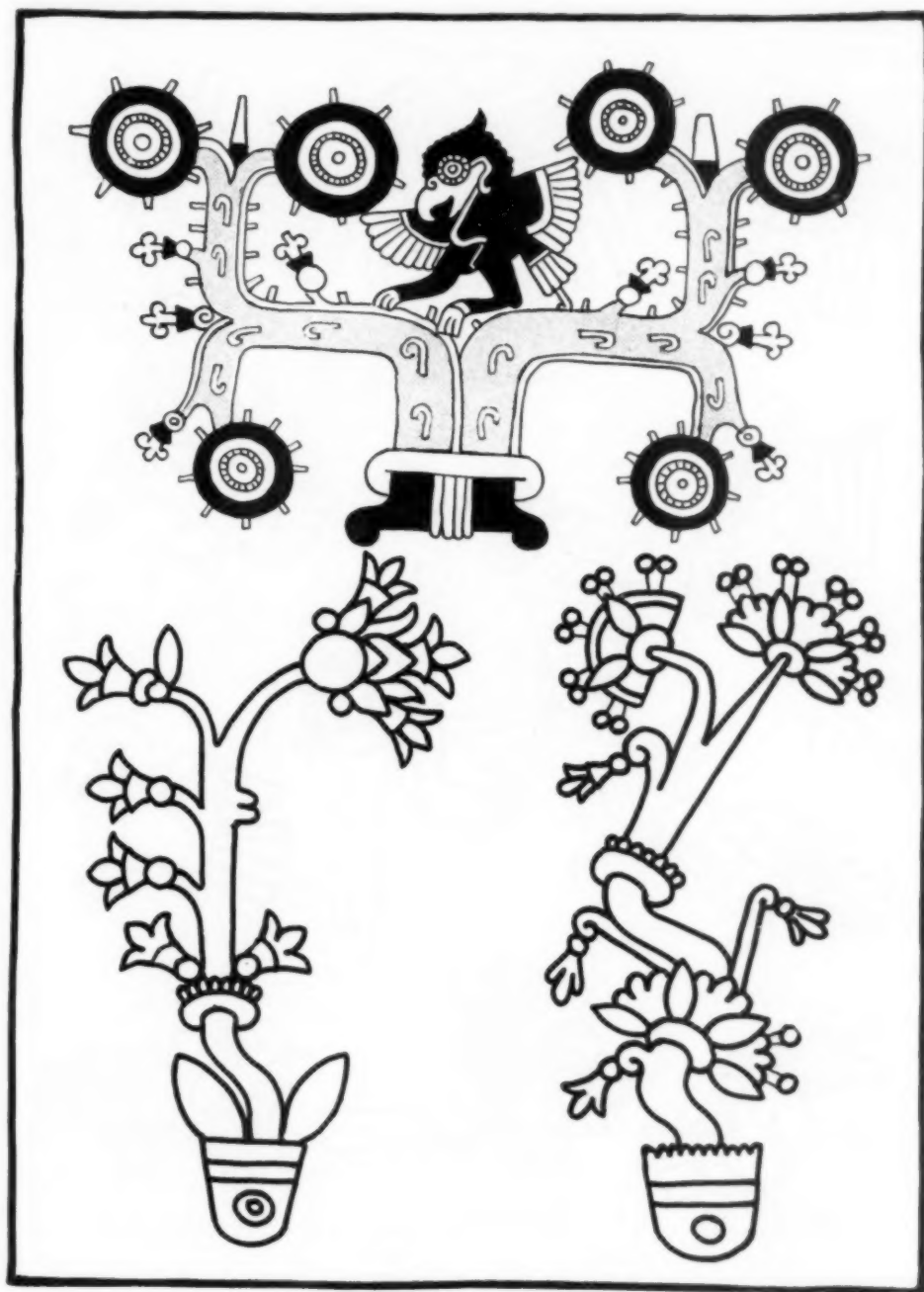
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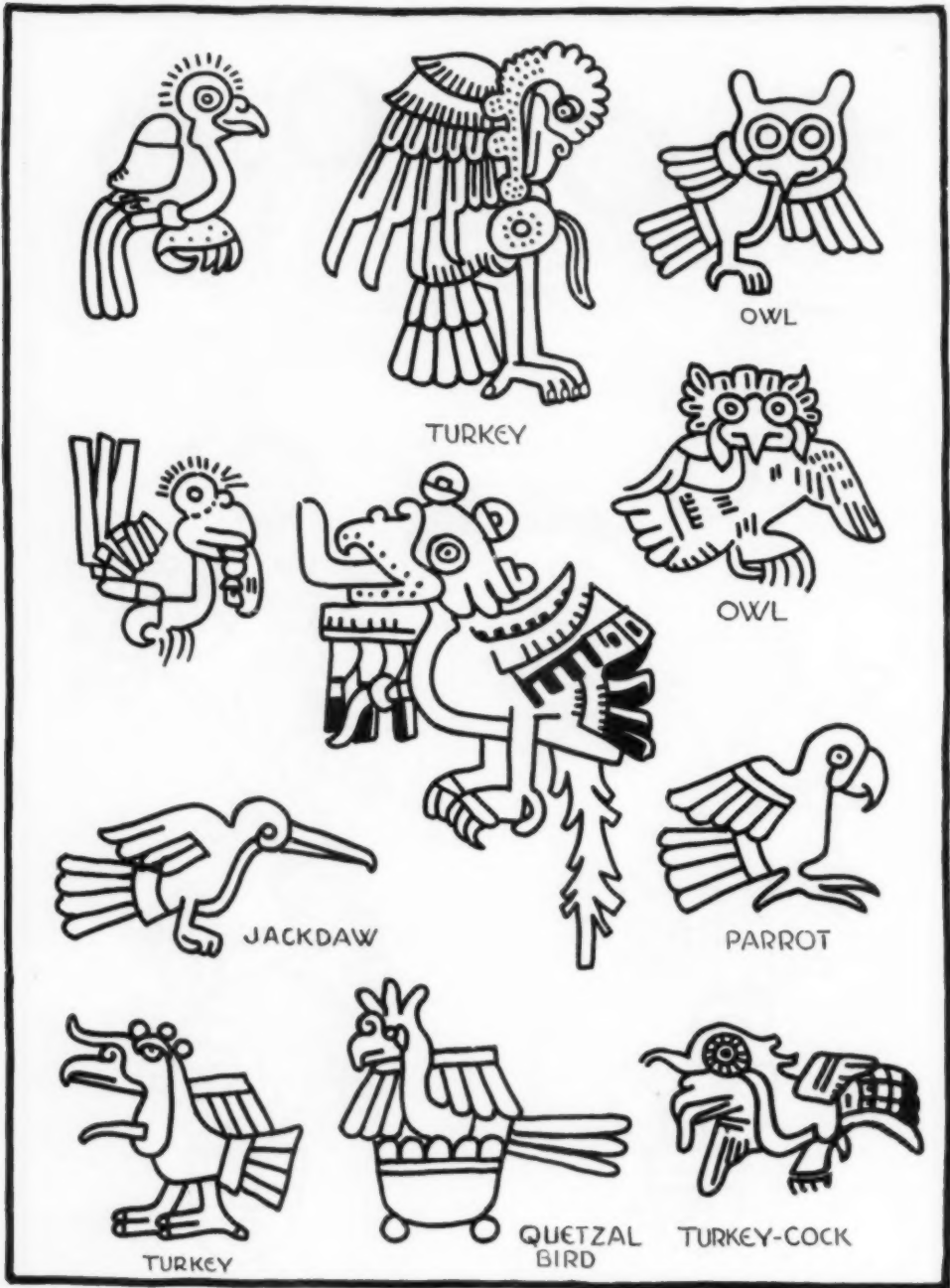
THE AZTEC MOTIFS ARE EXCELLENTLY DESIGNED SYMBOLS



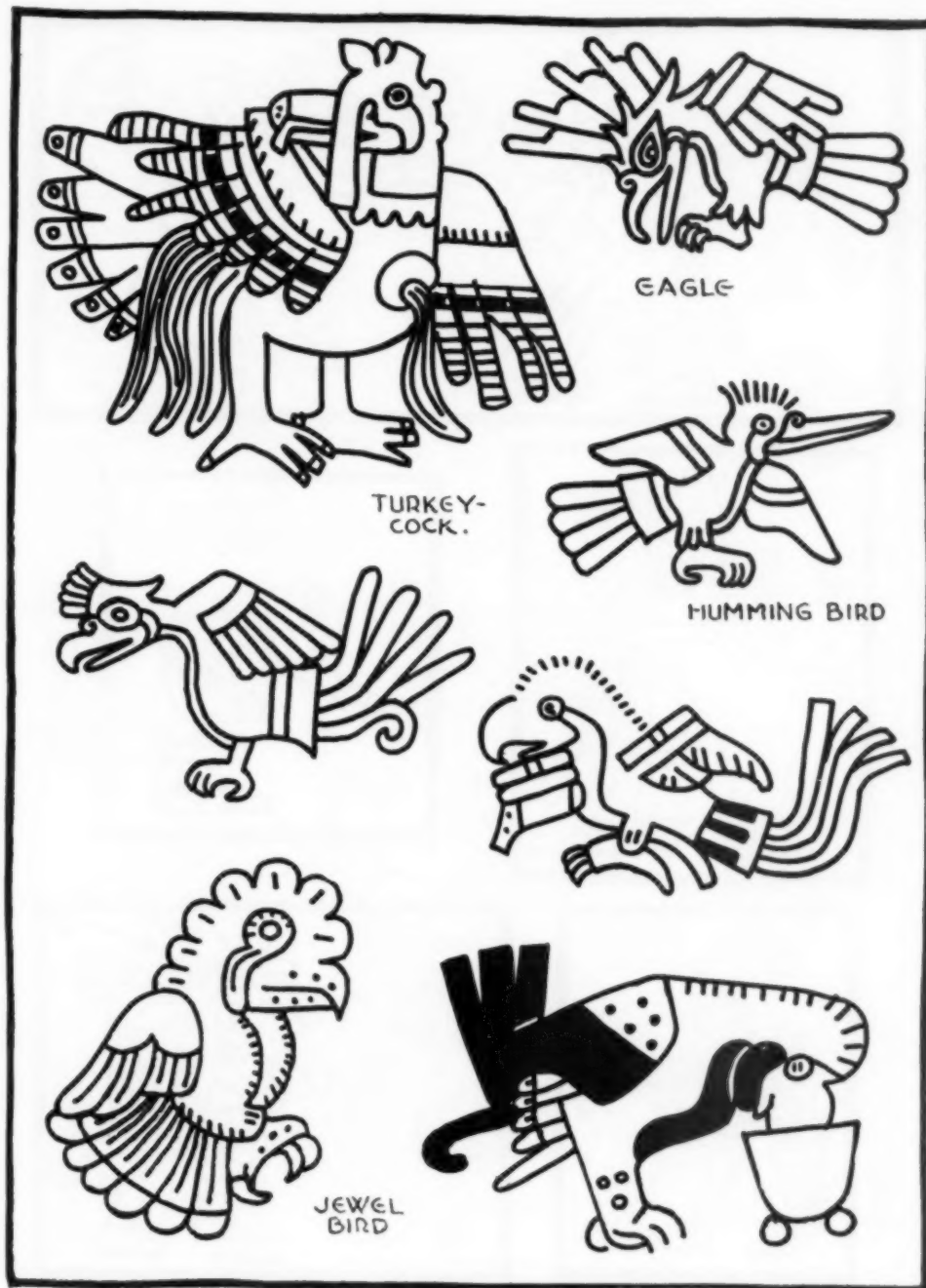
AZTEC PLANT FORM DESIGNS



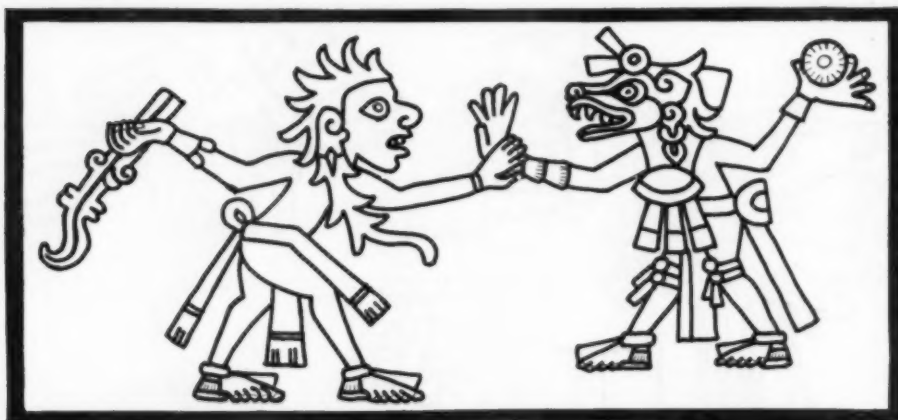
AZTEC FLOWERING TREE AND PLANT FORMS



AZTEC BIRD FORMS FROM OLD PARCHMENTS



AZTEC BIRD FORMS FROM OLD AZTEC BOOKS



AZTEC FIGURES



RABBIT



JAGUAR IN CAVE



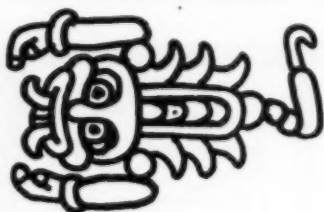
CROCODILE



WINGED INSECT



CROCODILE



SCORPION



SPIDER



JAGUAR



EAGLE



LIZARD



MOUSE

AZTEC SYMBOLS



THESE EIGHT PAGES OF AZTEC MOTIFS SKETCHED BY THE EDITOR, PEDRO J. LEMOS, FOR THE SCHOOL ARTS MAGAZINE, FROM THE NATIONAL MUSEUM COLLECTION IN MEXICO CITY

A Puppet Cinderella at Mills College Summer School

JOYCE E. LOBNER

Oakland, California

CINDERELLA

A puppet version developed by Perry Dilley's class in Puppetry, Mills College Summer School, 1930, and transcribed by Joyce E. Lobner

THE immortal girl was charmingly reincarnated last summer at Mills College in the course in puppetry conducted by Perry Dilley. In four busy weeks, six of the class made the puppets and most of the properties, then created the play in commedia del arte style and gave two performances.

The students had different aims in taking the course. Some were teachers and wished to gain knowledge to pass on to pupils in the fall; some were puppeting for their own pleasure and cultural development. But one and all felt that Cinderella had led them along a magic path toward their several goals.

It was unnecessary for the class to re-read such a well-known tale. They began by discussing the story and deciding on the minimum essentials of characters and properties. It was found that there must be two Cinderella puppets: one was in patched gingham with two prim flaxen braids; her double, identical in features, had an Empire headdress and a Nile green ball gown tricked in gold. She seemed the incarnation of unsophisticated eagerness and joy. When the time came for her transformation, the manipulator had a Cinderella on each hand; in a second, one was submerged and the other raised into view. The effect was very convincing.

The puppet designed for the courtier Pistachio turned out to be more glamorous than the Prince himself, so the owners exchanged without a quiver of disappointment.

The Fairy godmother was made and operated by the same person, but this was not true of all the puppets. Each student made one or two and then they were distributed to be manipulated according to practical dramatic necessity.

During puppet making, which was hastened as much as possible, so as to get at rehearsals, the play was discussed and a scenario determined in our minds.

It was decided to eliminate the cruel stepmother of the story and distribute her meanness to the two stepsisters. Good practice in voice control was afforded by having them played by one puppeteer. At first Sophronia stole Porcina's part and grunted, and Porcina encroached in her turn with squeals, but after a few rehearsals their dispositions became unscrambled and the manipulator had gained a power of mental concentration undreamed of in her previous experience.

As we worked on the puppets, we gossiped about them and became acquainted with their natures, so that our hands felt more or less at home in them when rehearsals began in the third week.

At first we experimented as to who should play which, then settled down to work out the action, dialog, and scene-shifting which included the handling of properties.

The six milk-white horses and the crimson coach were cut out of beaver board and tacked to a narrow lathe. Some one brought them in left, pranced them across and they exited downward on their noses behind the right tormentor.

All small props like the pumpkin, mouse trap, and slipper were fastened to blackened wires by which they could be raised and caused to disappear. The brush and comb were carved from wood. Each was furnished with a peg which fitted into a small hole in Cinderella's hands.

The head of the Cat (of course there had to be a cat to purr by the cinders and to obviate soliloquizing when they had all gone to the ball and left Cinderella disconsolate) was also carved out of wood, painted and then fitted into a sack-shaped contrivance made of rabbit fur which formed the body. Miss Muffet

was a tortoise-shell and her whiskers were broom straws glued into small cavities made by brads. Her tail was erected by a wire inside.

The ball scene was done entirely by suggestion in order not to multiply characters. Outside the palace, the sly courtier and the caustic jester discussed the rout within from whence lights gleamed and music floated into the magical garden whose atmosphere depended solely on a backdrop of blue and green netting.

The two performances were smooth and a delight to actors and audience. After the performance the pictures were taken. Then all was done but writing down this puppet version of Cinderella. Throughout the work there was a freedom, a joyous give-and-take of ideas and labor that proved conducive to industry and inspiration. No one was compelled to work, so everyone wanted to and did without fatigue. The spirit of the class and the patient guidance of the instructor liberated energy, and imagination flowered.

CINDERELLA

ACT I

Place: Kitchen of Cinderella's home. Fireplace right. Door center.

Time: Time to be going to Prince Charming's Ball.

Characters:

Miss Muffet, the cat, a yellow Persian

Cinderella

Sophronia and Porcina, the cruel stepsisters

Fairy godmother

(Miss Muffet is discovered mewling hungrily before the fireplace. Enter Cinderella carrying a huge load of wood.)

CINDERELLA: Just a minute, Miss Muffet. Just a minute, and I'll get you something to eat. *(She puts the wood down gently by the fireplace and turns toward Miss Muffet who is*

excitedly running up and down, rubbing against her and mewling vociferously). Are you hungry?

MISS MUFFET: Mew! mew! mew!

CINDERELLA: Of course you're hungry. I'll get you something. *(She turns toward the cupboard, but before she has a chance to get anything—)*

PORCINA *(off stage)*: Cinderella, Cinderella, come here, hurry, hurry!

CINDERELLA: Yes, Porcina. I'm coming, I'm coming. *(She starts toward the left. Enter Porcina from left with her hair hanging down.)*

PORCINA: Oh! you're so slow. Don't you know that we have to get ready to go to the Prince's ball?

CINDERELLA: Oh, sister Porcina, are you really going to a ball?



THE STAGE AND FOUR OF THE PUPPETS USED IN A MILLS COLLEGE SUMMER SCHOOL PRESENTATION OF THE PLAY, "CINDERELLA." A PUPPETRY VERSION OF THE PLAY WAS DEVELOPED BY A CLASS UNDER PERRY DILLEY, AND WAS TRANSCRIBED FOR THE SCHOOL ARTS MAGAZINE BY JOYCE E. LOBNER, OAKLAND, CALIFORNIA

PORCINA: Certainly. How could they have a ball without *us*? Sophronia and I always go to the court balls.

CINDERELLA: But I thought the herald said that this was the first ball the King had given for twenty years—since the queen died. And he said he was only giving this because Prince Charming is come of age and has to meet all the most beautiful ladies of the land.

PORCINA: That's what I said: we always go to all the court balls.

CINDERELLA (*innocently*): Did you go to the last one? The one twenty years ago?

PORCINA: Oh, it wasn't twenty years ago.

CINDERELLA (*sweetly*): That's what the herald said.

PORCINA: Never mind what the herald said. We have to get ready to go. Come! Comb my hair. (*Miss Muffet is still rubbing against Cinderella and mewing anxiously. Porcina stumbles against her and kicks her.*) Get out of the way, beast. (*Miss Muffet flies out the door.*) I'll break my neck yet over that cat. What do you have her around for, Cinderella?

CINDERELLA: She loves me and I love her. I have to have someone to love me, Porcina.

PORCINA: Nonsense! Imagine a cat loving anyone. (*She sits down center.*)

CINDERELLA: But she does love me.

PORCINA: Never mind love! Hurry and get the comb and brush, and do my hair. I have to look my best for the ball. Hurry, hurry!

CINDERELLA: Yes, yes. I'm hurrying. I'm hurrying. (*Exit left.*)

PORCINA: Oh, I can hardly wait to get to the ball. I wonder what they'll have for refreshments.

CINDERELLA (*from bedroom*): Where is your brush, sister? I can't find it, or the comb, either.

PORCINA: What's the matter with your eyes? Look around. They're right there in plain sight.

CINDERELLA: But I can't find them. I've looked everywhere, in your dresser and in the chiffonier and even under the bed.

PORCINA (*impatiently*): Look in my shoes.

CINDERELLA: In your shoes! (*Hunts.*) I declare that's where they were. How untidy you are, Porcina! (*Enters with comb and brush.*)

PORCINA: It's your fault for not cleaning up my room oftener.

CINDERELLA: But I gave it a thorough sweeping only yesterday, sister.

PORCINA: Never mind, Cinderella. Brush my hair and get me ready for the ball. We'll be late. The refreshments will be all eaten up.

CINDERELLA (*brushing and combing*): What will you do at the ball, sister Porcina?

PORCINA: Oh, we'll see the Prince and all the handsome gentlemen of the court.

CINDERELLA: And the ladies?

PORCINA: Yes, of course, the ladies, too.

CINDERELLA: Will you dance?

PORCINA: Yes, I'll dance with the Prince.

CINDERELLA: How wonderful! What else will you do?

PORCINA (*with enthusiasm*): We'll have refreshments: punch and sandwiches, ices and cake—I remember at the last ball— (*Sophronia off stage calling from bedroom.*)

SOPHRONIA: Cindy, Cindy, come and button up my dress.

CINDERELLA (*leaving Porcina's hair in great haste*): Yes, sister Sophronia, I'm coming. (*She runs left.*)

PORCINA: Cinderella, don't you dare to go till you finish my hair.

SOPHRONIA: Cindy, come at once.

PORCINA: Cinderella, finish my hair. (*Enter Sophronia on her high horse.*)

SOPHRONIA: Cindy, button my dress.

PORCINA: Brush my hair.

(*Cinderella turns from one to the other, murmuring: "Yes, sister. Yes, I will in just a minute. As soon as I finish Sophronia. Just let me do Porcina's hair," etc.*)

SOPHRONIA: Listen to me. Never mind her hair. She can do her own hair. My dress must be buttoned first.

PORCINA: Is that so? Well, I say she has to finish my hair first.

SOPHRONIA: Indeed, no. I'm more important. (*She plants herself in front of Cinderella and commands.*) Button my dress, Cinderella.

PORCINA: She shall not till my hair is done. (*She gives Sophronia a slap and they engage in hair pulling around the kitchen, shrieking: "She shall do my hair first." "Not until my dress is buttoned," etc. Cinderella stands wringing her hands. Finally Porcina is knocked out and falls to the floor. Sophronia plants herself triumphantly before Cinderella.*)

SOPHRONIA: Button my dress. (*Porcina grunts resentfully.*)

CINDERELLA (*meekly*): Yes, sister. (*She buttons dress.*)

SOPHRONIA (*tosses her head and sniffs*): There! I'll be ready in a jiffy now (*going toward bedroom*). You'd better pull yourself together, Porky, and come along. (*Exit into bedroom. Porcina tries to rise and sinks back with a grunt.*)

CINDERELLA (*going over to her*): I'll help you, sister. (*She aids Porcina to rise.*)

PORCINA: Mean old thing! Knocks me out and then goes and gets ready herself. It would suit her if I didn't get to the ball at all.

CINDERELLA (*comfortingly*): Never mind, sister Porcina. I'll help you. You'll be ready on time. (*They go into bedroom. Sophronia flounces in immediately with her bonnet on.*)

SOPHRONIA: Hurry up, Porcina. Get your hat. I'm ready. (*She bustles about the room.*)

PORCINA (*in bedroom*): Don't pull. Ouch, Ow!

CINDERELLA (*in bedroom*): There, there, sister.

SOPHRONIA: Be sure you cover the ashes, Cindy, before you go to bed. And put out the cat.

CINDERELLA (*entering*): Yes, sister Sophronia. I will. Oh, how beautiful you look, sister. Won't you have a wonderful time at the ball! (*Sophronia goes and looks in mirror over mantelpiece.*)

SOPHRONIA: Yes, I do look rather well, I flatter myself. (*She smooths down her dress.*)

CINDERELLA: You're wearing such a lovely dress, sister. (*Enter Porcina with her hat on.*)

PORCINA (*grunting*): There, I'm ready at last.

CINDERELLA: And you look magnificent too, sister Porcina.

PORCINA: I feel just terrible.

SOPHRONIA: Maybe you'd better not go.

PORCINA: I will too go. You needn't think you can cheat me out of this ball. I wouldn't go if it weren't for the refreshments, though. But I think a glass of the King's punch will do me good. It's just what I need. I feel positively faint.

SOPHRONIA (*scornfully*): Oh, come along. It's time we were there.

CINDERELLA: I wish I could go to the ball and dance with Prince Charming.

SOPHRONIA: Go to the ball? You?

PORCINA: Why, the Prince wouldn't dance with you, silly?

SOPHRONIA: What would you wear, pray?

PORCINA: You wouldn't know how to behave.

SOPHRONIA: Such an absurd idea! Come, Porcina, we must hurry, or we'll be late. (*They bustle through the door.*)

CINDERELLA: Good-bye, sister Porcina. I hope you'll have a lovely time, Sophronia. (*The door slams behind them. Cinderella stands pathetically alone.*)

CINDERELLA: Oh, I wish I could go to the ball. But I always have to stay home alone.

MISS MUFFET (*outside*): Mew! Mew! Mew!

CINDERELLA: Yes, Miss Muffet, come in now. There's nobody here but you and me. (*Opens the door and lets the cat in.*) You're still hungry, aren't you?

MISS MUFFET (*more hungrily than ever*): Mew! Mew!

CINDERELLA (*going to the cupboard*): I'll feed you, Miss Muffet. Here's some nice milk for you. (*She brings saucer and sets it on floor.*)

MISS MUFFET (*gratefully rushing up and beginning to lap milk*): Meew! (*While Miss Muffet is drinking milk, Cinderella stands watching her.*)

CINDERELLA: That's nice milk, isn't it, Miss Muffet?

MISS MUFFET (*finishing and washing her face*): Mew! Mew!

CINDERELLA: Oh, Miss Muffet, I did so want to go to the ball. And dance with the prince. Porcina and Sophronia were both dressed up so fine and I have to stay here and sit by the ashes and never have any fun. It isn't fair. (*Cries. Miss Muffet rubs against her comfortingly.*)

CINDERELLA (*putting her arms around Miss Muffet*): There, Miss Muffet, I mustn't cry. I have you to love me. But I need something else—something more. Oh, I know, Miss Muffet, let's play that we are at the ball. You can be the Prince and dance with me. (*She takes the cat's paws in her hands and they waltz slowly around the kitchen, suddenly stopping and letting Miss Muffet down.*) Oh, it isn't any use. You're a lovely cat, Miss Muffet, but you're not the Prince and there isn't any ball for me. (*Sobbing, she covers her face with her hands. There is a clap of thunder and the Fairy God-mother rises up.*)



A MODERN IMPRESSION OF A COLLEGE BAND REPRESENTED IN BLOCK PRINT BY AN ART STUDENT UNDER ALEXANDRA BRADSHAW, FRESNO STATE TEACHERS COLLEGE, FRESNO, CALIFORNIA



"HOT-CHA"—A BLOCK PRINT INTERPRETATION OF A JAZZ ORCHESTRA. BY ROLLIN PICKFORD, AN ART STUDENT UNDER ALEXANDRA BRADSHAW, FRESNO STATE TEACHERS COLLEGE

GODMOTHER: Cinderella!

CINDERELLA (*lifting up her head*): Oh, who are you?

GODMOTHER: I am your fairy godmother, child.

CINDERELLA: Oh, my fairy godmother! How do you do, Fairy Godmother?

GODMOTHER: And how do you do, Cinderella?

CINDERELLA: I—I'm pretty well, Fairy Godmother.

GODMOTHER: Why were you crying, Cinderella? (*as Cinderella hesitates*) Tell your fairy godmother, child. That's what fairy godmothers are for, to tell your troubles to.

CINDERELLA (*in an outburst*): Oh, I want to go to the Prince's ball.

GODMOTHER: And so you shall.

CINDERELLA: But how can I go? I have no coach and horses and no ball dress.

GODMOTHER: Cheer up, Cinderella, dry your tears. Just listen to me and do exactly as I say and we shall see what we shall see.

CINDERELLA: Yes, Fairy Godmother.

GODMOTHER: First I shall want six mice and a fine fat rat for the coachman. Can you get me these, Cinderella?

CINDERELLA: I'll look in the mouse-trap, Fairy Godmother. I think I can get them for you. (*Exit with Miss Muffet mewling excitedly at her heels. Fairy Godmother glances about the room and shakes her head pityingly. Re-enter Cinderella with mouse-trap and followed by Miss Muffet.*) Will this do, Fairy Godmother? (*Puts mouse-trap down on the floor. Miss Muffet runs up and smells of it, mewling vociferously.*) Get away, Miss Muffet. These mice are not for you. (*She pushes the cat to one side and turns to Fairy Godmother.*) Here, Fairy Godmother. There are one-two-three-four-five-six mice and one fat rat.

GODMOTHER: Good, Cinderella. (*Miss Muffet is at the trap again in a most business-like way.*)

CINDERELLA: Miss Muffet! Get away. I'll have to put you out in the night air if you don't let that trap alone. (*She pushes her away again.*)

GODMOTHER: Now, Cinderella—

MISS MUFFET (*pawing at the trap*): Mew! Mew! Mew!

CINDERELLA (*with slight impatience*): Miss Muffet, you naughty cat! You will have to go

out. (*She picks up the cat, which kicks vigorously, and puts her out the door.*)

CINDERELLA: Please excuse Miss Muffet, Fairy Godmother. She doesn't get much to eat, and mice always excite her.

GODMOTHER: Never mind, Cinderella. Now have you a large pumpkin?

CINDERELLA (*mystified*): Yes, there's one in the scullery. (*Exit. Fairy Godmother examines the mice and rat and nods approvingly. Cinderella enters.*) Here, Fairy Godmother, this is the largest pumpkin of all. (*She carries an enormous pumpkin, which she sets down by the trap.*)

GODMOTHER: Fine, Cinderella, that will do nicely. Now stand back and we shall see what we shall see. (*She waves her wand three times and says "Abracadabra." There is a flash of darkness and there is the crimson coach and six milk-white horses. The pumpkin and the trap have disappeared.*)

CINDERELLA: Oh, Fairy Godmother, are they for me?

GODMOTHER: Yes, Cinderella, the coach is for you to go to the ball in and the horses will draw you, and the coachman will drive them carefully there and back if you will obey all my directions.

CINDERELLA: I will, Fairy Godmother, but how can I go in this old patched kitchen dress? And it's the only dress I have.

GODMOTHER: Never fear, Cinderella. (*She waves her wand, backing Cinderella off the stage left.*) Abracadabra! (*Cinderella springs out arrayed for the ball.*)

CINDERELLA (*looking down at herself in astonishment*): Oh, Fairy Godmother! Just look at this beautiful ball dress. Oh, how lovely it is! I shall be dressed as well as Porcina and Sophronia.

GODMOTHER: Yes, indeed, Cinderella. You will be the most beautiful damsel at the ball. The Prince shall dance with you.

CINDERELLA: The Prince! Oh, Fairy Godmother, really?

GODMOTHER: Yes, Cinderella. And now get into the coach and off for the ball! (*Cinderella starts towards the coach, but Fairy Godmother stops her with a wave of her wand.*) Just one thing, Cinderella. Remember you must leave before the clock strikes twelve.

CINDERELLA: I must leave before the clock

strikes twelve. I'll remember, Fairy Godmother, I'll remember.

GODMOTHER: If you don't something terrible will happen.

CINDERELLA: I won't forget. (*She steps into the coach.*)

GODMOTHER: Good-bye, and have a good time.

CINDERELLA: Good-bye, and thank you, Fairy Godmother, thank you. (*The horses begin to prance and exit right.*)

(*Curtain*)

ACT II

Place: Outside the palace of the King. Stairs go up right. Back drop portrays the palace garden.

Time: Evening. Music of the ball is heard. Lights in the palace windows.

Characters: The two sisters, the Court Jester, a footman, Pistachio, Cinderella, Prince Charming.

(*Enter from left the two sisters in their finery. They are in fear of being late.*)

PORCINA: Oh, we're late. I told you we would be.

SOPHRONIA: I'm afraid we *are* late. I don't want to miss my dance with the Prince.

PORCINA (*laughing meanly*): Your dance with the Prince! What makes you think that the Prince will notice you. You'll be lucky if some old dried-up courtier even takes any notice of you.

SOPHRONIA: Porcina! At the last ball a certain gentleman told me that I was charming.

PORCINA: That was a long time ago. A great many curl papers have been used up since then. But why do you stand here and argue with me? The refreshments will all be eaten up before we get in. (*They dart toward the steps. The footman comes down to meet them.*)

PISTACHIO: This way, ladies. This way to the Prince's ball.

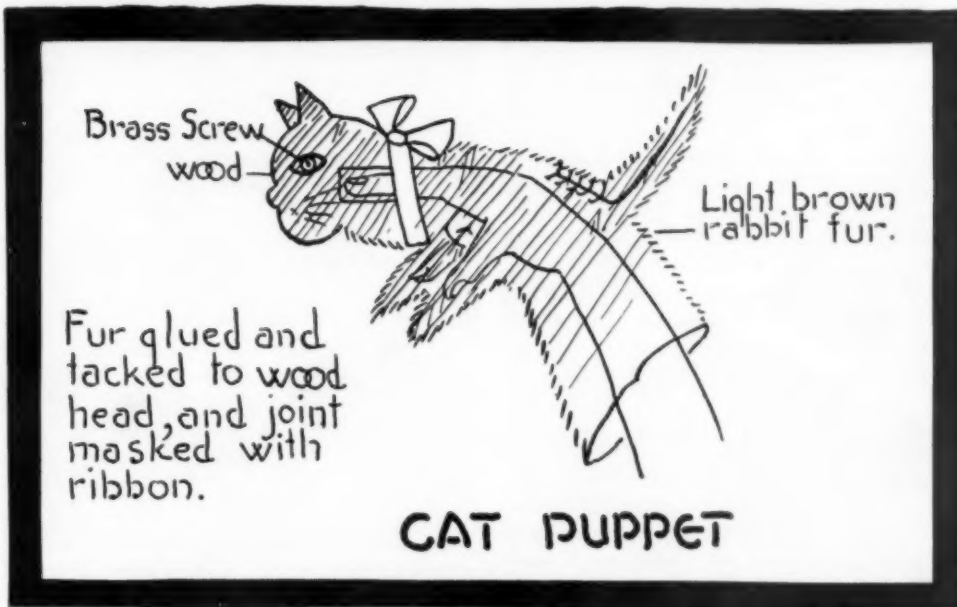
SOPHRONIA: Oh, thank you, sir. Has the dancing begun?

PISTACHIO: It is just about to begin. This way, ladies.

PORCINA: Then the refreshments haven't been served yet?

PISTACHIO: The supper will not be served till midnight.

PORCINA: Midnight! I'm starving now.



A SKETCH SHOWING CONSTRUCTION AND OPERATION OF THE CAT PUPPET FOR THE PUPPET PLAY, "CINDERELLA." JOYCE E. LOBNER, OAKLAND, CALIFORNIA

PISTACHIO (*disgustedly*): This isn't a cabaret. (*He leads them up the steps. They hobble along, Porcina panting and grunting, and disappear into the Palace. Enter the coach of Cinderella. She alights and stands in anticipation.*)

CINDERELLA: Here I am at the Palace. Oh, it's too good to be true. Thank you, Fairy Godmother. (*Enter Pistachio.*) Pardon me, sir, could you show me the way into the palace?

PISTACHIO: Certainly, fair lady. This way. (*He leads her up the stairs. They disappear into the palace. Music is heard. The Jester enters from the palace, laughing.*)

JESTER: Oh, I shall die if I don't come out here and laugh a minute. Such a sight! Those two funny old ladies. Ha, ha, ha! (*Enter Pistachio from the palace.*) Pistachio, have you seen those two old freaks. Did you ever see such a sight in your life?

PISTACHIO: Which freaks?

JESTER: You well may ask which freaks? There are a-plenty of them, men and women. But the freakiest of all the freaks are those two sisters who think the ball was given for their benefit alone.

PISTACHIO: Oh, I know which ones you mean. I ushered them in. One could think of nothing but the refreshments.

JESTER: Yes, she can hardly wait for the supper. In the meantime she is drinking punch as hard as she can.

PISTACHIO: And the other was afraid the ball had begun and she wouldn't have a chance to dance with Prince Charming.

JESTER: Yes, she just oggles him all the time.

PISTACHIO: Does he notice it?

JESTER: No, not he. He wouldn't have any use for such an old frump anyway. But he is all taken up with that unknown beauty.

PISTACHIO: The last one to arrive?

JESTER: Yes, you brought her in, too. Who is she?

PISTACHIO: I haven't the faintest idea. I never saw her before. She arrived at the last minute in a magnificent crimson coach drawn by six milk-white horses. I was just coming down the stairs and a sweet voice asked me to show her into the palace. My heart melted in my breast.

JESTER: Ah, she is exquisite. The most charming damsel I've seen. Everyone is in

raptures over her. And everyone is asking: "Who is she? Where did she come from?" But nobody knows.

PISTACHIO: And you say the Prince is taken with her?

JESTER: Oh, he will dance with no one else. When she entered, the musicians stopped; everybody stood still; Prince Charming left his partner and went over and took her hand, her little white hand; and he has danced with no one else.

PISTACHIO: Very mysterious! Well, I must go in. They'll be passing refreshments. I hope old Gobble-Grunt will get enough.

JESTER: She will, don't fret about that. I'll go too and enjoy the sight. A take-off of those two will keep the court amused for a month. (*They return to the palace laughing. Music is heard. Then the clock strikes twelve. At the tenth stroke, Cinderella enters in her ball dress.*)

CINDERELLA: Oh, I forgot, I forgot. It was so wonderful I didn't think of leaving till the clock began to strike.

CLOCK: Eleven, twelve! (*There is thunder and a flash of darkness. Cinderella appears in her kitchen dress. She runs to the left side of the stage, leaving her golden slipper on the pavement. The coach and horses have vanished, leaving the pumpkin with the mouse trap beside it. Enter Prince Charming hurriedly.*)

PRINCE: Where is she? Where is she? Just as my heart was swooning with love of her beauty, she left me, ran from the ballroom and now she is gone. (*Turning to Cinderella.*) Little beggar girl, did you see a beautiful lady pass this way? But no, of course a common creature like you would never notice her divine form, her face of moon rays and pearls, her lily hands, her feet like snowflakes falling— (*He sees the golden slipper.*) Her slipper! She dropped it in her flight. A clue! A clue! I shall search the world till I find the owner of this tiny golden slipper. No other lady has a foot so small. I shall yet claim this vision of my heart. (*Cinderella stands watching him in terrified longing.*)
(Curtain)

ACT III

Place: The kitchen of Act I.

Time: The next morning.

(*Cinderella is singing a tune of the night before while she polishes a pan. Miss Muffet is purring*)



Fry Post Office

Lillian Amis



Pressure in the Studio

Franklin G.



Basket Ball

Mario Pugh



Volley Ball

G. G. G.

FOUR INTERESTING BLOCK PRINTS IN THE MODERN MANNER BY STUDENTS OF FRESNO STATE TEACHERS COLLEGE, UNDER ALEXANDRA BRADSHAW

beside the fire. *Enter Porcina, yawning and stretching.*)

PORCINA: Oh, I'm so sleepy.

CINDERELLA: Were you out very late, sister?

PORCINA: Yes. *(Yawning.)* And I'm hungry too. Get me some breakfast.

CINDERELLA: Certainly, Porcina. What would you like? *(Enter Sophronia.)*

CINDERELLA: Good-morning, sister Sophronia.

SOPHRONIA: Morning, Cindy. Oh, how my head aches.

CINDERELLA: Maybe it will feel better after breakfast.

SOPHRONIA: Breakfast! Oh, I couldn't eat a thing. Not a thing.

PORCINA: I want some pork chops.

SOPHRONIA: Pork chops!

CINDERELLA: I'll get them for you, Porcina. *(She turns to go to the fireplace.)*

PORCINA: Hold on, that isn't all. First I'd like some peaches and cream and some corn flakes, and coffee, and then the pork chops and some hot cakes to top off with.

CINDERELLA: All right, Porcina. Can't I get you a little something, Sophronia?

SOPHRONIA: Just my orange juice, Cindy. *(She sits down languidly. Porcina plumps down beside her. Cinderella brings the breakfast tray. Sophronia sips the orange juice and Porcina attacks the rest of the viands.)*

PORCINA: You forgot the hot cakes, Cin-

derella. And bring me some prunes. I am always fond of prunes with pork chops.

CINDERELLA: I'm getting them, sister, but they aren't done yet.

SOPHRONIA: How can you eat a thing?

PORCINA: It's late. I haven't had a bite since the ball.

SOPHRONIA: Well, you gorged enough then.

PORCINA: Well, I had only six sandwiches.

SOPHRONIA: And about half a cake.

PORCINA: Yum, yum. That cake was good. The ices weren't sweet enough, though.

CINDERELLA: Did you have a good time at the ball, sisters?

SOPHRONIA: Yes, I danced twice with the Prince.

PORCINA: You did not. He wouldn't dance with anybody but that little upstart chit that came in late.

CINDERELLA: Oh, who was she?

SOPHRONIA: Nobody knew who she was. But Prince Charming made such a fuss about her—

PORCINA: And when she left at twelve o'clock he wouldn't dance any more. It broke up the party.

CINDERELLA: Why did she leave?

SOPHRONIA: Nobody knew that either. She jumped up and ran out. Very impolite, I call it. She didn't say good-bye or anything. She must have been a very common creature.

(Continued on page ix)





A SOUTHWEST MEXICAN RODEO PANEL BY THE CRESPO DESIGN
CLASS, CHOUINARD SCHOOL OF ART, LOS ANGELES, CALIFORNIA



THE BULL-FIGHTER. CRESPO DESIGN CLASS, CHOUINARD SCHOOL OF ART



THE COWBOY. CRESPO DESIGN CLASS, CHOUINARD SCHOOL OF ART



STENCILS OF MEXICAN SCENES MADE BY MEXICAN INDIANS, MEXICO CITY



DECORATIVE ILLUSTRATIONS SUBMITTED BY CAROLINE L. DICK,
ART DEPARTMENT, ENSLEY HIGH SCHOOL, BIRMINGHAM, ALABAMA



LINE AND MASS AND COLOR FIGURING ABSTRACTLY IN THESE DESIGNS GIVE CREATIVE BACKGROUND TO THE COSTUME DESIGN STUDENT WHEN HE REACHES A CONCRETE COSTUME PROBLEM. THESE DESIGNS WERE MADE UNDER THE DIRECTION OF SHIRLEY POORE, ART SUPERVISOR, LONG BEACH, CALIFORNIA. MARGARET WAITE, ART DIRECTOR

Costume Design

SHIRLEY POORE

Long Beach, California

COSTUME design as a high school problem may contain much opportunity for individual and very creative thinking. At the same time, the basic principles of design may be incorporated into the teaching which makes each experience a step toward finer expression of the creator's thoughts.

The work of the students in costume design of Woodrow Wilson High School, which formed part of the exhibit at the Pacific Arts Association meeting in Oakland this past year, and which is herewith reproduced, is based on teaching of basic principles of design, opportunity for individual expression of mood through the use of those principles, and application of such knowledge and skill

and creative power to specify problems of school interest.

Before the limitations of the specific school problems dominate the class interest the teacher, Miss Dorothy Chalker, has devoted her time for a deepening (or awakening) of the appreciation of what line and mass and color may do, considering them abstractly, to create feeling and to express emotion or mood. Thus when the specific problems growing out of school needs are undertaken, the definiteness of the material suggestions appear as challenging suggestions to further creative thinking in terms of abstract and fundametal design rather than as inhibiting conditions which tend to limit creative costume thinking.

The Composition Bugaboo

ESTHER RUBLE RICHARDSON

Joliet Township High School, Joliet, Illinois

TACKLING the problem of composition is one of the hardest things a high school art student is asked to do. Students who do commendable work in figure drawing, cast drawing, and water color, may fail miserably when they try to arrange a still life for themselves or make an illustration. Only the very gifted student will have the natural talent for effective arrangement. All the rest of us must set about learning the principles on which success is based.

The hardest thing for an inexperienced person to comprehend is that the composition of a picture should come first, not last. The common impulse is to start with an idea we wish to express, and then fill in around our first work with other things until all the space is used. This makes the drawing weak, because we have not planned for any emphasis on the important part, and it is very apt to be haphazard and scattered all about. You can see that a drawing made in this



FIG. 1 This composition has too much rhythm. It lacks harmony and poise. The good drawing does not entirely satisfy the eye. There is an effect of confusion.

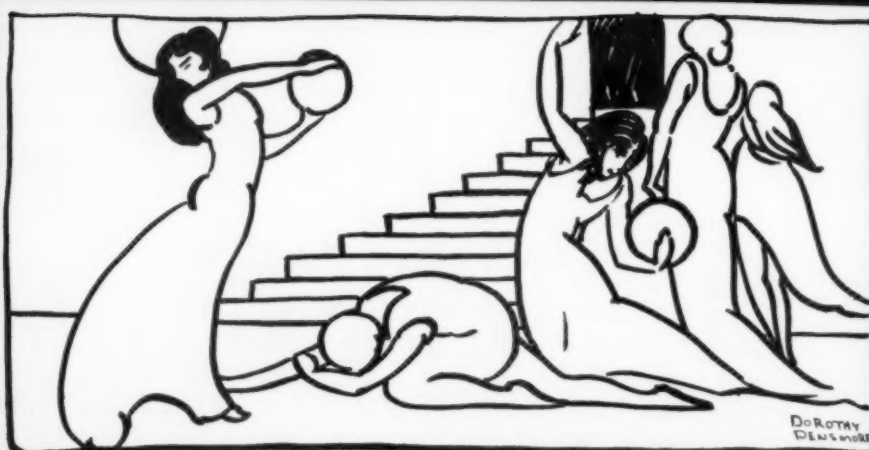


FIG. 2 The same compositional plan as Fig. 1, but corrected and reconstructed to conform to composition rules—contrasting verticals and horizontals with curves.

TWO COMPOSITIONS OF SIMILAR SUBJECTS. FIGURE 2 BY CONTRASTING HORIZONTALS AND VERTICALS WITH CURVES RELIEVES THE CONFUSED EFFECT OF TOO MUCH RHYTHM IN FIGURE 1. ESTHER RUBLE RICHARDSON, JOLIET TOWNSHIP HIGH SCHOOL, JOLIET, ILLINOIS



FIG. 3 The student who made this plan, discarded it, but afterward was asked to correct it using the same original layout. See Fig 4.

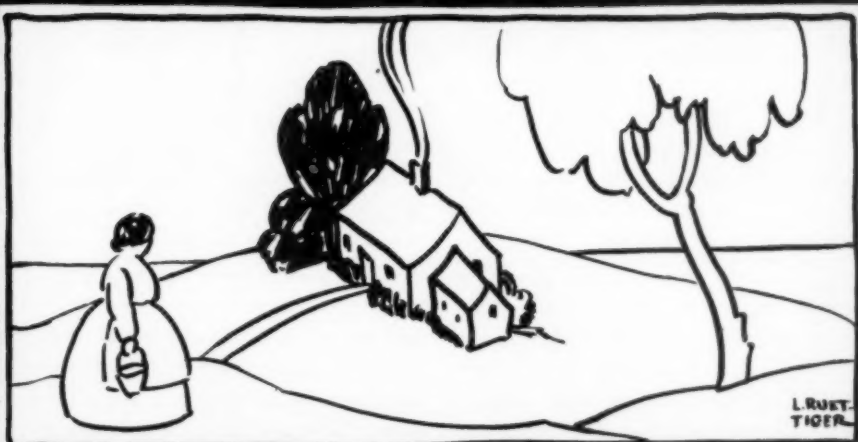


FIG. 4. this simple composition is more effective. Notice the rest areas used.

FIGURES 3 AND 4 DEMONSTRATE THE IMPORTANCE OF SIMPLICITY TO GOOD COMPOSITION

way could only be successful by accident.

Since very few people instinctively know how to arrange a drawing so as to be sure of a good effect, it should be a part of every beginner's training to make some drawings in which the idea must come from the compositional arrangement. To do this, he must follow very thoughtfully the simple requirements of artistic arrangement.

1. The composition must be well balanced. That is, it must be broken up into such groupings as will give a definite sense of order, of having been purposely placed so. This would forbid the placing of things at the extreme edges, or off in the corners, where they will seem to be slipping out of the picture, or putting too much weight on one side or at the top or the bottom.

2. The composition should have variety and contrast. Often in striving for good balance, the student gets too great formality and woodenness is the result. A good idea is to test your spacing and see that no two similar shapes come in exactly similar places. Figure 3 shows an example of this mistake. It is well to remember that background areas should have variety. Also, if there are many curves in a picture, add some straight lines, or perhaps you should add a curve to a composition which is too severe in line. Figure 1 shows a composition lacking in variety of line. There are no straight lines at all. In Figure 2, horizontal lines add a pleasing contrast.

3. Repetition in a composition is a way of getting both rhythm and unity.

You may repeat a line or a shape in various sizes in such a way as to create a feeling of motion, and to carry the eye across the composition in a definite direction. This repetition will lend a certain harmony of form, and will tend to unify the whole.

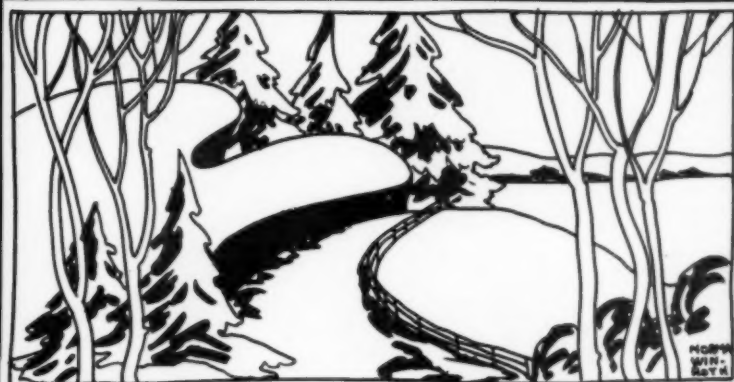
4. A pleasing result can be obtained by the simple device of retaining always in the composition some large unbroken space to serve as a rest area. The psychological reason for this is that if the drawing is too complex and too filled up with detail, the eye will seek rest from so much interest outside the picture. If it finds a pleasing space of quiet within the composition, all the intricate details will be greatly enhanced. Figure 3 lacks rest areas.

When studying composition, it is better not to try to illustrate any idea, because this will center your thoughts on the subject, and make it harder to concentrate on correct planning. Start by drawing three or four simple lines entirely across your paper in such a way as to break up the space into interesting divisions. On these lines block in some masses, using the principle of variety, and not violating your sense of balance. Next, consider what subject your masses suggest. See if you can see a landscape in one of your plans, and then start all over, and try to make a figure composition out of the same plan. This is the real fun of composition. This kind of practice will also stimulate the imagination, and help in developing originality.





This good composition is based on the principle of repetition.

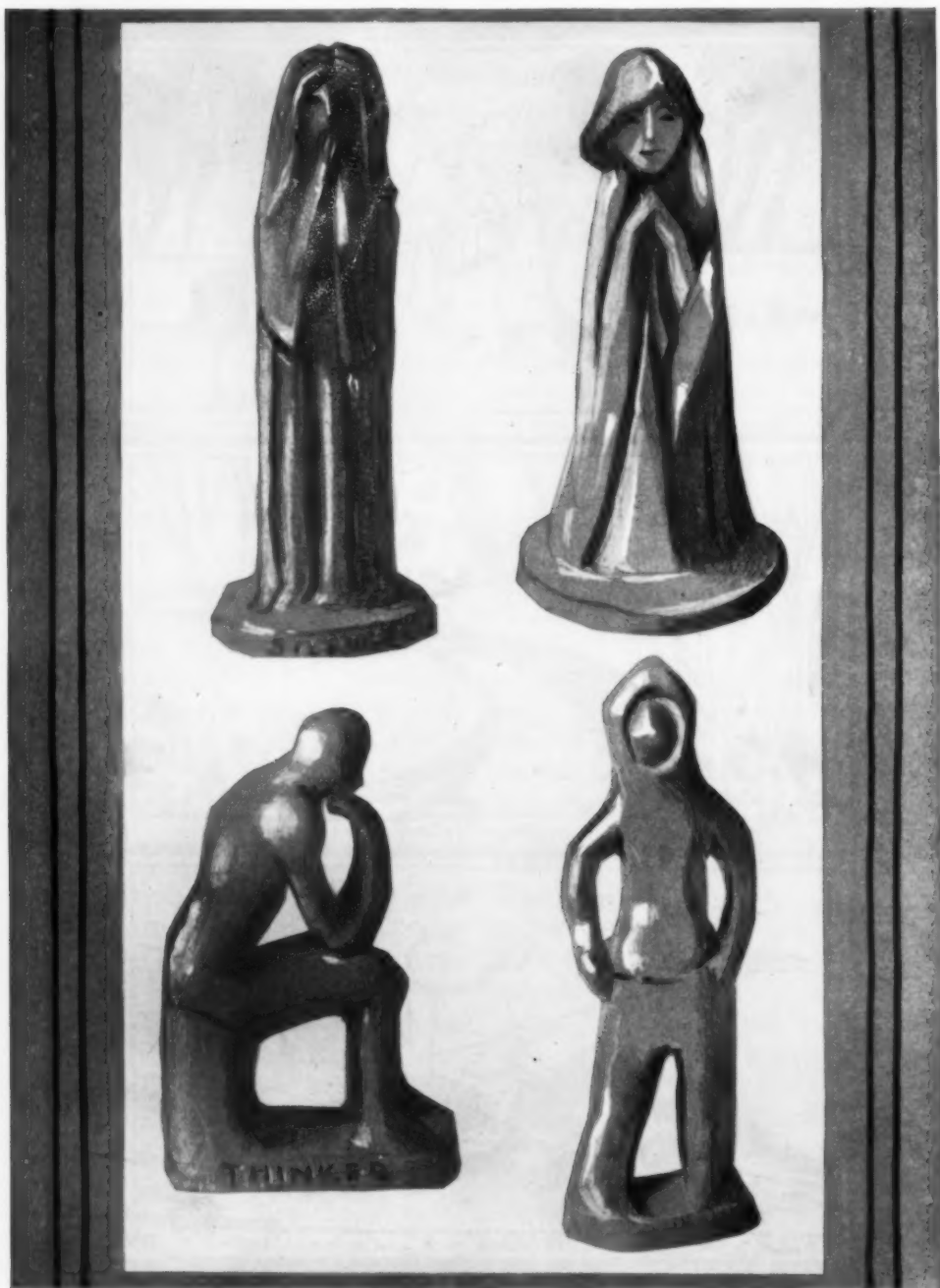


A good illustration of the principles of repetition and variety.



An example of pleasing rhythm based on a single flowing line.

THREE GOOD COMPOSITIONS REPRESENTING RESPECTIVELY THE PRINCIPLES OF REPETITION, REPETITION AND VARIETY, AND PLEASING RHYTHM BASED ON A SINGLE FLOWING LINE. ESTHER RUBLE RICHARDSON



SMALL SCULPTURE IS A FASCINATING PROBLEM FOR YOUNG ARTISTS. THE ABOVE STATUETTES WERE MODELLED BY PUPILS OF LILLIE MAE MCKINLEY, MARLIN, TEXAS



FOUR TONAL RENDERINGS OF A SINGLE SUBJECT, THE EASTER LILY. THE SAME PATTERN BECOMES A DIFFERENT EXPRESSION WITH DIFFERENT TONAL COMPOSITION



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Ten Large Units of Art Experience in Second Grade

LUCY NULTON

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AT NO time was one of these experiences with art pre-planned by the teacher. Each interest, each undertaking came from the children themselves and was a direct outgrowth of a situation which was set up with its emphasis upon child experience, child expression, and child need.

There were the usual "centers of interest" which might offer stimulation: easels and show card colors, large crayons, large blackboard chalk, and clay. Other materials were brought in as we needed them. Out of these possibilities grew, as opportunity in child growth arose, ten distinct large units of art experience.

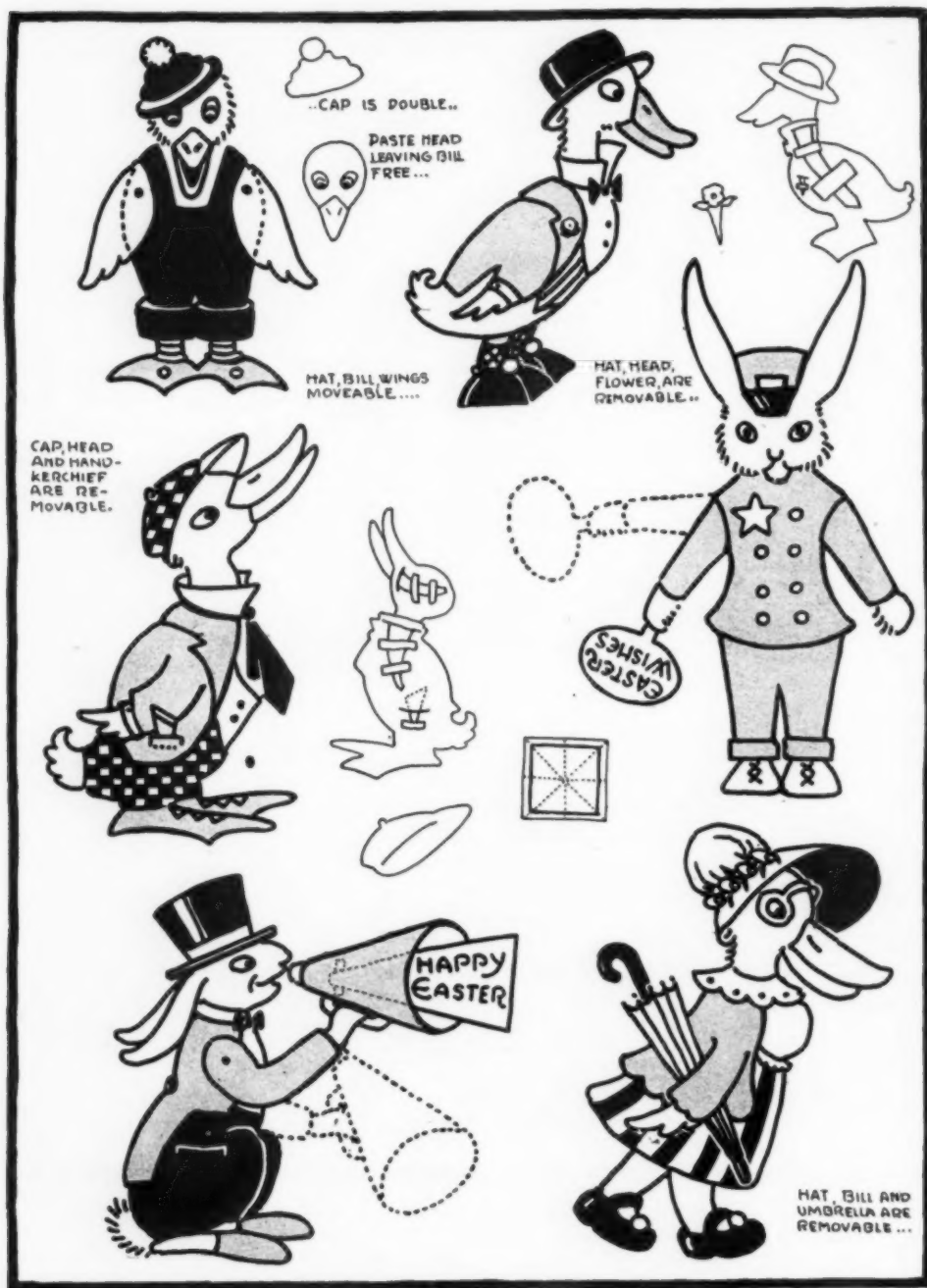
Their first interest was in the painting of pictures. Moreover, whereas the child's concern is usually thought to be first identified with the concrete, active

idea, strangely enough these children were earnest in attempts to express an abstract idea. They were for days interested in the painting of sunsets; not sunsets as a background for houses and children, not sunsets with relationship to human life, but sunsets interesting in themselves, un-peopled, still, and remotely abstract. There were many of these in varying degrees of intensity and of adeptness.

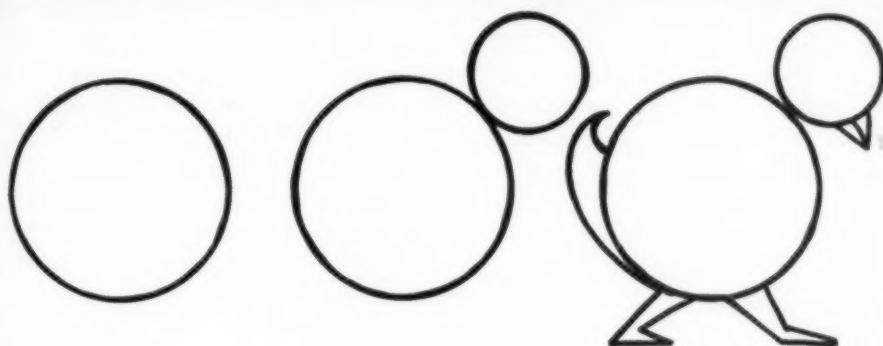
Then out of these there came one day an interest in rainbows and the use of all possible hues. This grew into a wider development than merely painting and drawing, with prisms, color top, and flowers contributing to a rich study of color. These experiences with rainbows gave opportunities to actually learn color combinations, tints and shades, and color relationships which one would



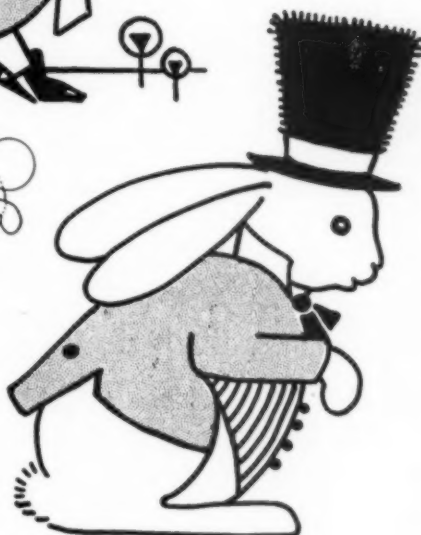
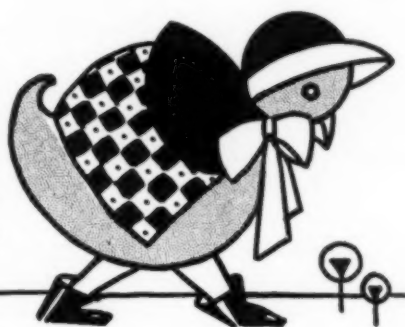
LARGE EASEL PAINTINGS IN SHOW CARD COLORS AND CRAYONS WERE THE FIRST INTEREST OF MISS LUCY NULTON'S SECOND GRADE ART CLASS, IN GREENVILLE, NORTH CAROLINA. LATER IN THE COURSE OF THEIR ART EXPERIENCE, INDIVIDUAL SECOND GRADERS BECAME INTERESTED IN CLAY MODELING



THESE MOVABLE EASTER TOYS CAN BE MADE FROM CARDBOARD OR STIFF CONSTRUCTION PAPER AND COLORED WITH WATER COLOR OR CRAYON FOR FAVORS, PLACE CARDS, OR EASTER GIFTS FOR LITTLE BROTHERS AND SISTERS. NELLIE L. FISCHER, SANTA CRUZ, CALIFORNIA



The teacher may demonstrate how to draw this Easter chick on the black-board. The children then copy it, and dress it as they wish.



Rabbits drawn in a simple way may also be dressed up.

WITH A SIMPLE BASIC PATTERN, SMALL CHILDREN CAN DRAW MOST SATISFACTORY EASTER RABBITS AND LITTLE CHICKS. MARGARET E. SUTTON, MILLEDGEVILLE, GEORGIA

never have dared to introduce theoretically even to much more mature children.

During the entire year there were at different periods wide interests in seasonal pictures and an interest in the painting of trees which amounted to a study of trees in themselves.

A widely different experience came through a different medium—the modeling of clay figurines. These were not connected with group interests, but were individual. They usually depicted the worker's dearest love. There were dogs, rabbits, chickens, and even a doll.

Christmas greeting cards offered possibly their first experience with design. It was felt that design, as pure design, was probably much too mature as well as somewhat abstract for second grade children. Therefore, no emphasis was placed upon any of the principles of design. The only discussion when planning the cards centered upon the purpose—that these cards were to make the recipient happy and to remind him of Christmas in a lovely way—and upon appropriateness of subject used. However, their first attempts showed such interesting and childlike use of rhythm and of balance as well as frequent overuse of repetition, that it was thought advisable to discuss principles of design then to make more cards and note if there were marked growth in the child's concept of design. The results were surprisingly mature in concept, delightfully satisfying to the children.

This experience was followed in January with the problem of designing wall paper for the flower shop which the children were building. It was a group interest but actual patterns were worked out individually then submitted to the

group for criticisms and suggestions. The pattern chosen was an *almost* conventionalized tulip in a drop-repeat pattern. Neither the arrangement nor the attempt at conventionalization was suggested by the teacher.

The four final units of interest were at once the richest and the most satisfying of the entire year.

Wall hangings followed wall paper as further problems in design. They were mainly concerned with butterflies and moths (a timely interest) and with a few individual subjects.

The children cut their patterns free-hand, often cutting dozens before they secured one which was satisfactory. When they had cut the desired number they stretched the cloth and tried varied arrangements of patterns, sometimes eliminating, sometimes cutting more. Almost always the arrangement carried some significance though this was not always obvious to adult eyes. There were in the room cases of mounted butterflies and moths and many pictures from which children could study and verify shapes, colors, and elements of design.

The most astounding qualities of this experience were the concentrated application with which the children worked and their discrimination in analyzing, selecting and rejecting patterns and arrangements. Many of the children persisted for days while one little girl worked for weeks trying to cut the figure of herself. Her result was worth it, as she herself recognized.

The dyeing of Easter eggs was a delightful experience known to almost every teacher of little children. Its outgrowth was a new and unexpected

(Continued on page xi)



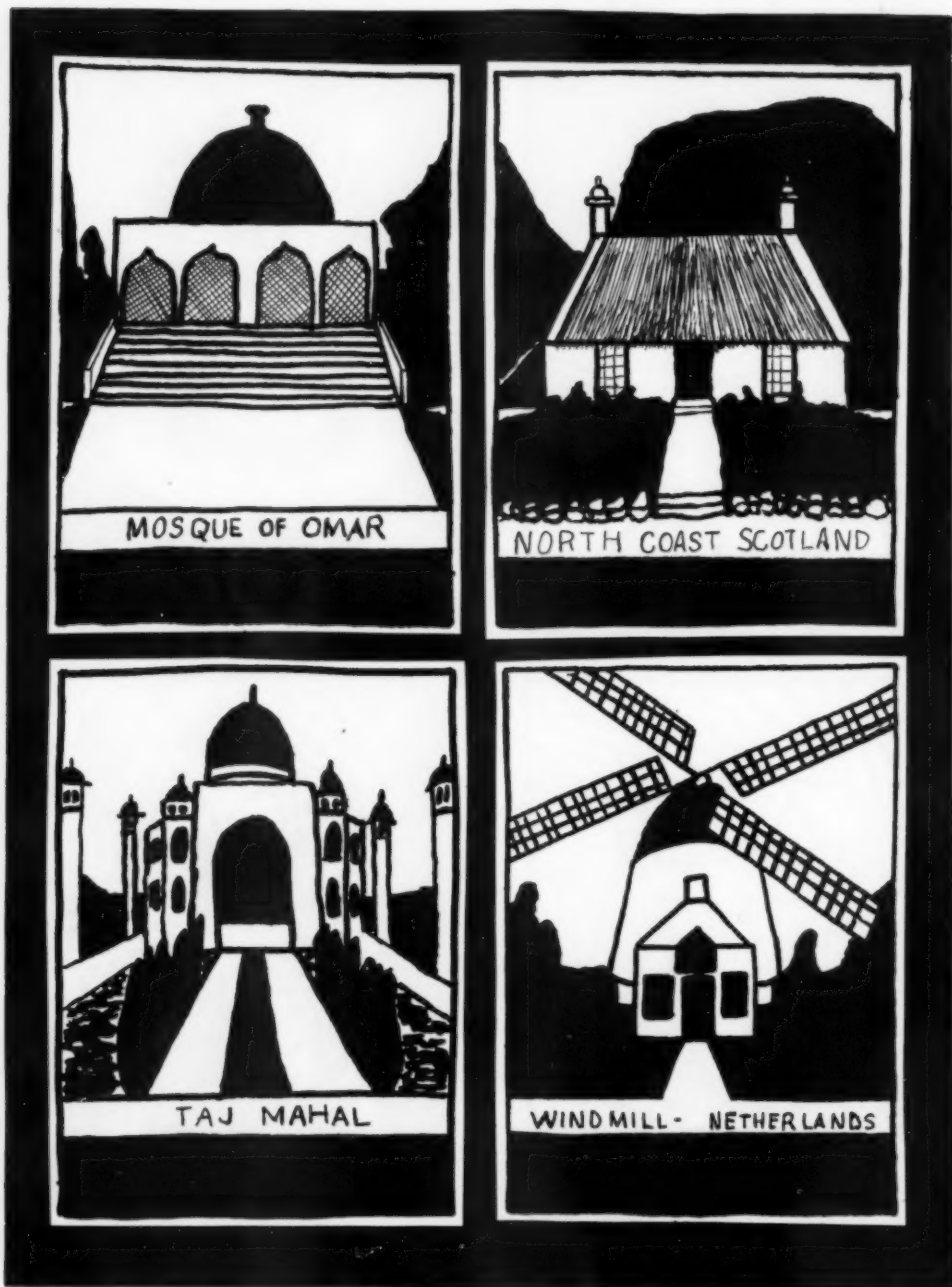
A GROUP CUT-PAPER POSTER ILLUSTRATING NORTH AMERICAN INDIAN LIFE, MADE BY THE GRADE CHILDREN IN THE SCHOOLS OF NEW YORK CITY, UNDER THE DIRECTION OF ASSISTANT SUPERVISOR EDITH L. NICHOLS

The School Arts Magazine, March 1932





FOUR BLOCK PRINT EASTER CARDS FROM "HIGH LIGHTS," A SCHOOL MAGAZINE.
MARGARET PETERS WEFER, ART SUPERVISOR, NEW ROCHELLE, NEW YORK



A CORRELATION OF PERSPECTIVE SKETCHING AND ARCHITECTURE STUDY WILL INCREASE THE STUDENT'S INTEREST IN BOTH SUBJECTS AND THE RESULTS WILL BE HIGHLY ENCOURAGING TO BOTH TEACHER AND PUPILS. ALICE MARLAND, OSSINING, NEW YORK

Art Plus

ALICE MARLAND

Ossining, New York

PERHAPS the reader can remember the first lessons he had in perspective! They probably were presented like this, "Children, we are going to draw a cube in parallel perspective. First, on the eye level, second, above the eye level, and third, below the eye level. Next we will turn this cube so it will be at the right of our center of vision, second, at the left. Next draw it above and below at the right and left." (This has been proven impossible but we did it.)

The teacher was supposed not only to know everything but also to see everything. We were to sit back and take what she knew and saw and drew; to take this for a substitute for our own thinking, seeing, and representing.

If we made forty copies exactly like teacher's she might get an increase of salary for the next year. Woe be to us if we differed!

Not only was this true in art, but extended more or less to all other lines of education, hence we formed a group of young people sent out into the world with a lot of theories, which could not, in all cases, be adjusted to actual conditions of life as we found them.

The cube represented to us a queer little square, that teacher was clever enough to twist in different positions and draw a lot of lines to a point. We usually thought the thing called eye level was on the blackboard and stayed there. That this queer looking lot of copied lines, going to a point, could be converted into all sorts of interesting

everyday scenes seldom occurred to us.

Contrast this method: The teacher calls attention to the eye level of each child in relation to the object. Each child has an individual model. The changes in position in regard to the individual eye level is noted. The teacher then proceeds to sketch whatever she chooses in parallel perspective, after the children have told her the position they wish to see it drawn. After questioning for keen observation, the teacher makes many rapid sketches, converting the object into similar familiar objects. Next, one building is attempted. The teacher shows how she thinks it might look in parallel perspective and its relation to her eye level. The children represent a building. The teacher next arouses a keen interest in all types of scenes in parallel perspective and children begin to show interest—to want to try their power of transforming lines to scenes.

A general research lesson is suggested. A trip around the world showing different modes of habitation. Geography is learned. One child finds an old Scotch palace and turns it so the door may face him. Next he decides an eye level and vanishing point. Then he adds an attractive background and heeds the law of balance of masses. He then works out a composition in black and white and gray, or else in bright and full color.

The architectural studies shown in illustrations were worked out by pupils in grade 6.

Working under Restrictions

JESSIE TODD

Illustrations by La Verne Gentner, Assistant

SOME of the best design work done in elementary school is that made under some restrictions. Why?

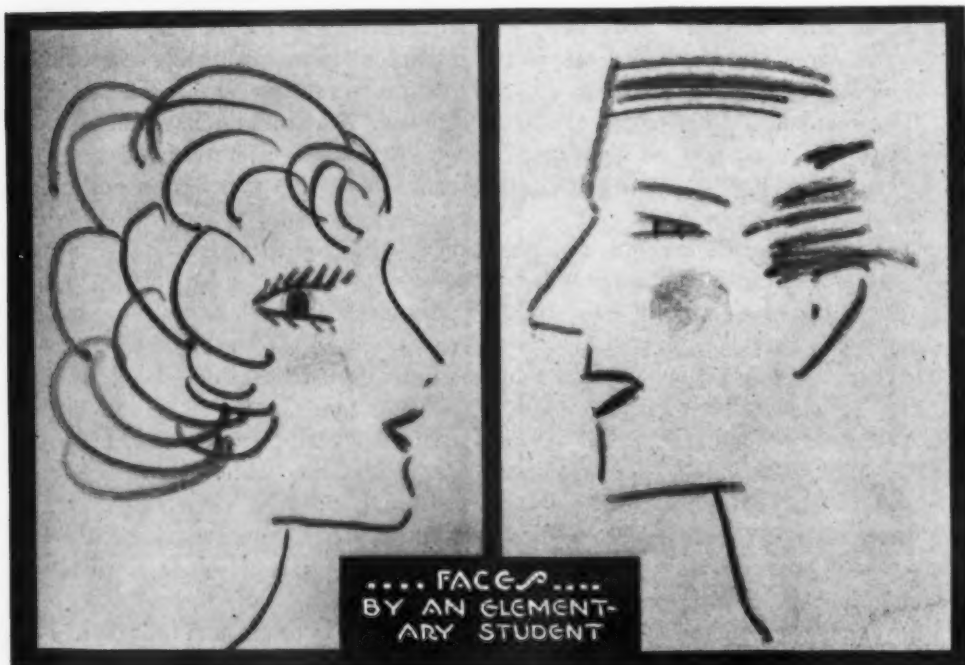
1. The teacher having had more experience with design than the children can suggest a theme which lends itself to design, e.g., in this case, the child blowing the bubbles.

2. The teacher can prepare illustrative material to help the children. She can prepare illustrations which show variety so that the children will say, "I know still other ways of doing it."

3. She can help children with their

weak points, e.g., children and even grown-ups with little art training usually make (a) little lines instead of strong outlines, (b) small figure lost in the center of space and scattered detail surrounding it, (c) weak in dark and light.

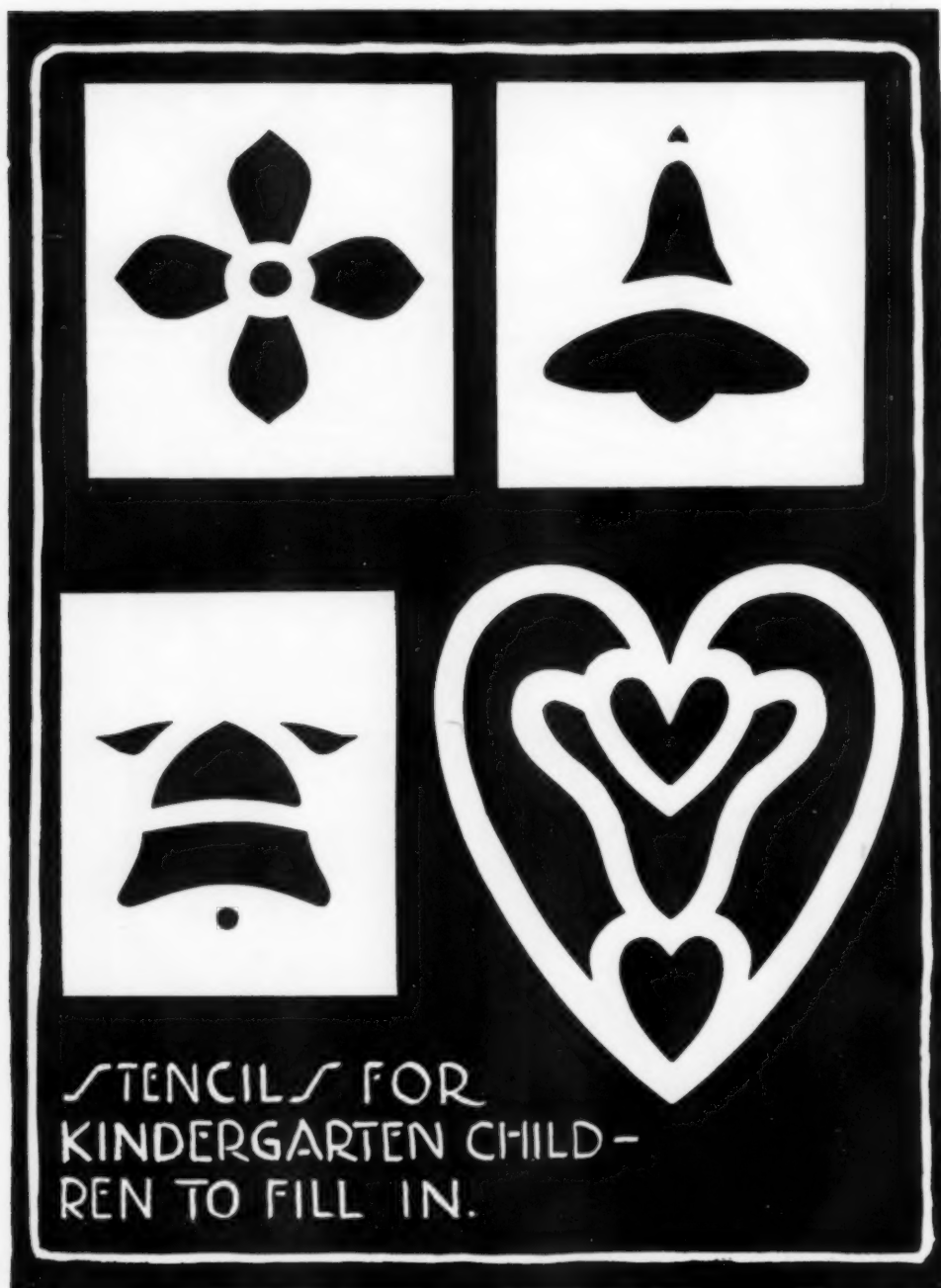
And after giving an example of design done under restrictions, one must add, of course, that often children are told, "Do what you wish for three weeks. Model, paint, sketch in charcoal or pencil, design, anything you wish." Then, of course, children will make designs under no restrictions imposed by the teacher.



SIMPLE CRAYON PROFILE SKETCHES BY AN ELEMENTARY SCHOOL PUPIL OF JESSIE TODD, DEPARTMENT OF ART EDUCATION, UNIVERSITY OF CHICAGO, CHICAGO, ILLINOIS



DECORATIVE ILLUSTRATION BY LA VERNE GENTNER,
ASSISTANT TO MISS TODD, UNIVERSITY OF CHICAGO



SIMPLE STENCIL MOTIFS CAN BE USED BY THE CHILD IN MAKING BORDER AND ALL-OVER PATTERNS, OR APPLIED TO CRAFT WORK. ELISE REID BOYLSTON, ASSISTANT ART SUPERVISOR, ATLANTA, GEORGIA

Decorative Design in the Primary Grades

ELISE REID BOYLSTON

Assistant Supervisor, Atlanta, Georgia

IT IS interesting indeed to give a lesson in decorative design to the little folks—tiny ones who are too young to have dreamed of such things as the principles of art; but in every group tested, there will be found certain children who have a distinct style of their own. Some of their cuttings fairly dance with intricate curves; some are heavy like their creators; and others are feathery and interesting in the extreme; so that a good reader of character may often foretell some of the future dominant traits of the child by looking at the designs he has made. Certain it is that a pupil manifesting his distinct tendency toward a certain type of technic will not change, but all his designs will show a strong family resemblance.

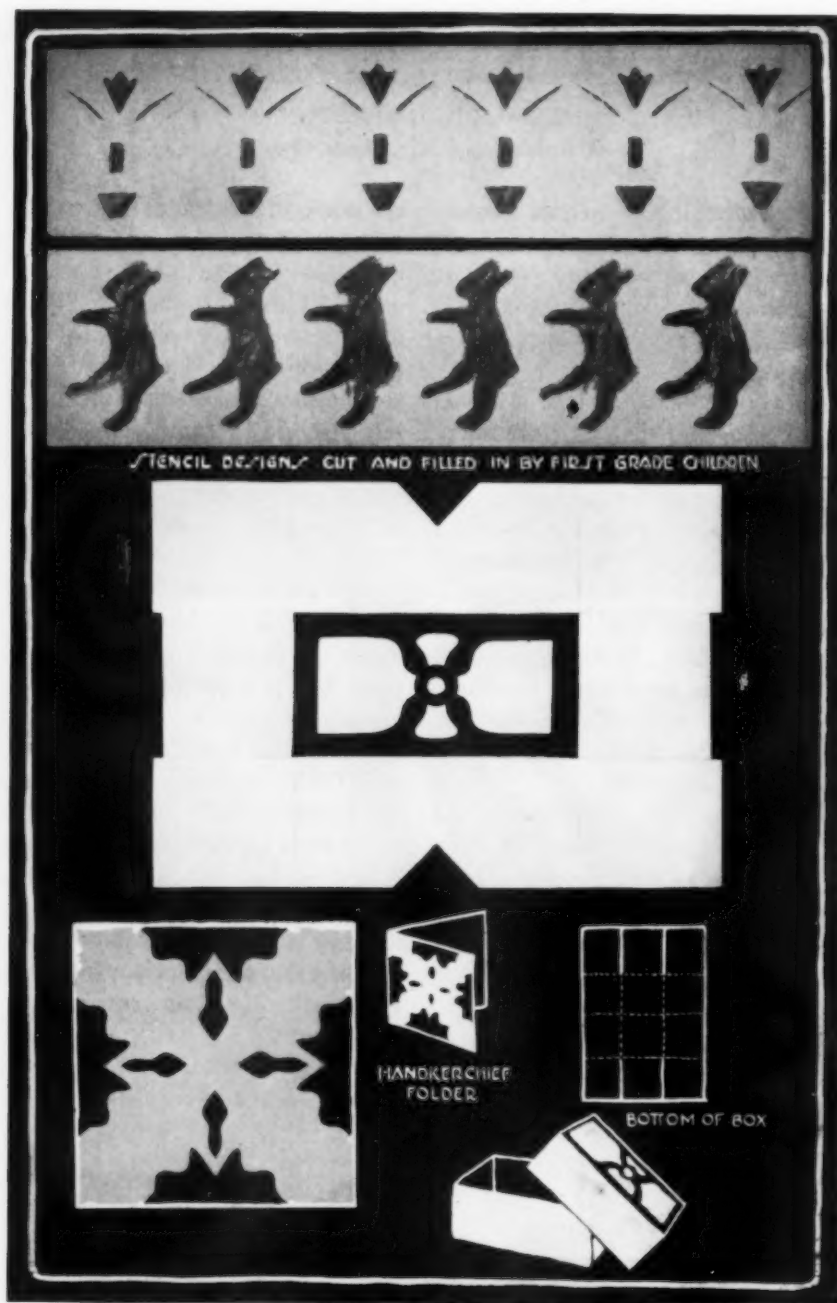
Expression in the kindergarten is entirely spontaneous. Some children have an innate sense of arrangement and balance, and will divide the paper into interesting shapes and excellent proportions; or they will place units so that the weight is equally distributed over the surface. This sense of correctness may be gently guided but not forced until the child is ready for it. Then certain steps

are taken in the grades to give him tools with which to work out new ideas and combinations. In this, the natural result is the development of originality because it is presented in such a way that self-expression is the logical outcome, and the method of presentation so stimulating that enthusiasm carries one on to the coveted goal.

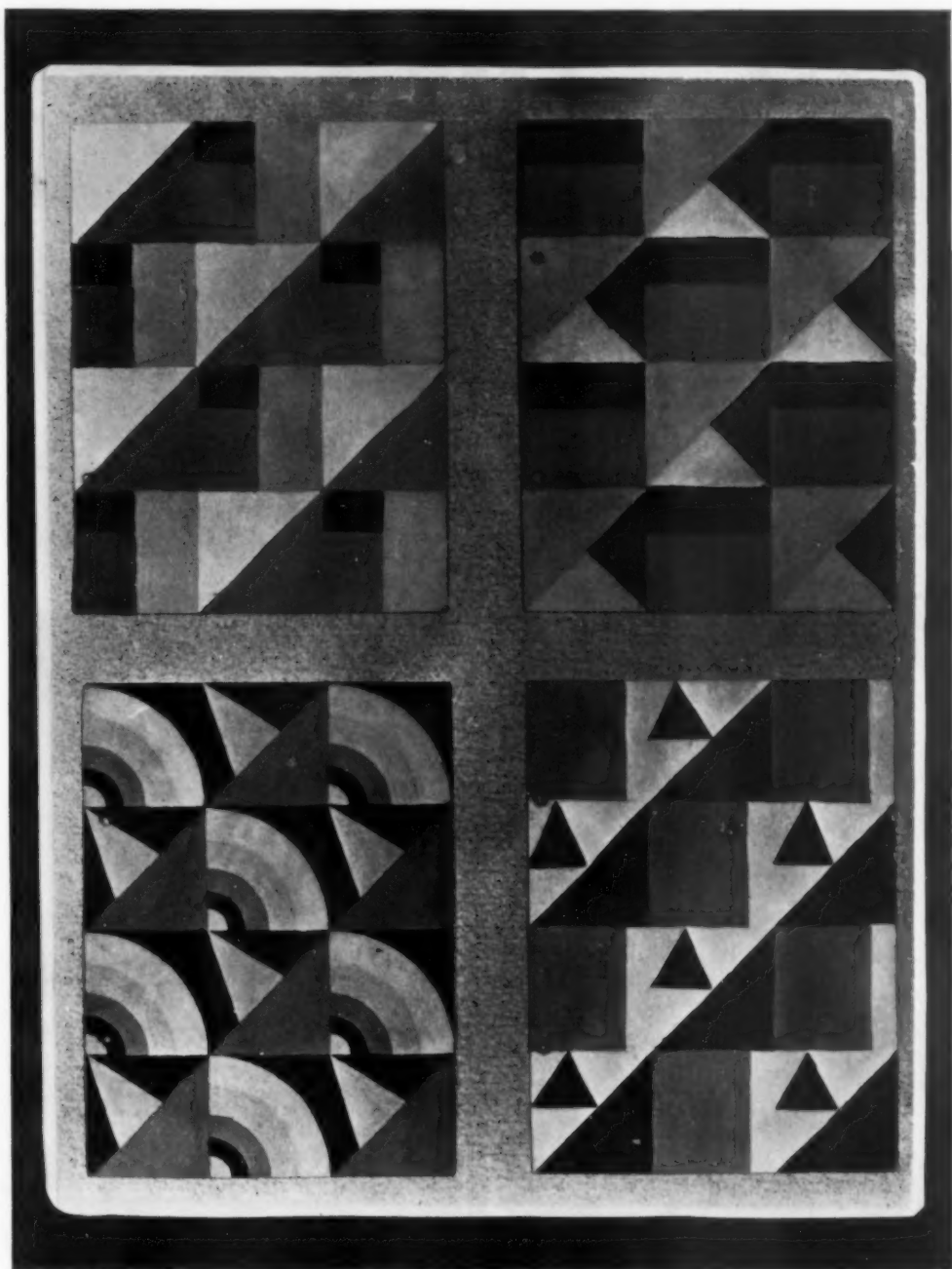
It is a seven days' wonder to me what a baby with absolutely no previous training and no background on which to build—nothing but a three-minute presentation of the lesson—will produce! There is just one secret—the teacher must feel it herself—know her subject and show clearly just what is to be done.

The stencil is one of the easiest problems for little people. It must be cut on construction paper that is strong enough to be used once or twice. The paper is folded, and several stencils made before the class to show how it is done. As soon as they see that the curves must be pleasing and the holes not too large to be practical when the crayon is rubbed through, they are eager to see what they can make all their own, with cuts and curves that nobody else has planned.

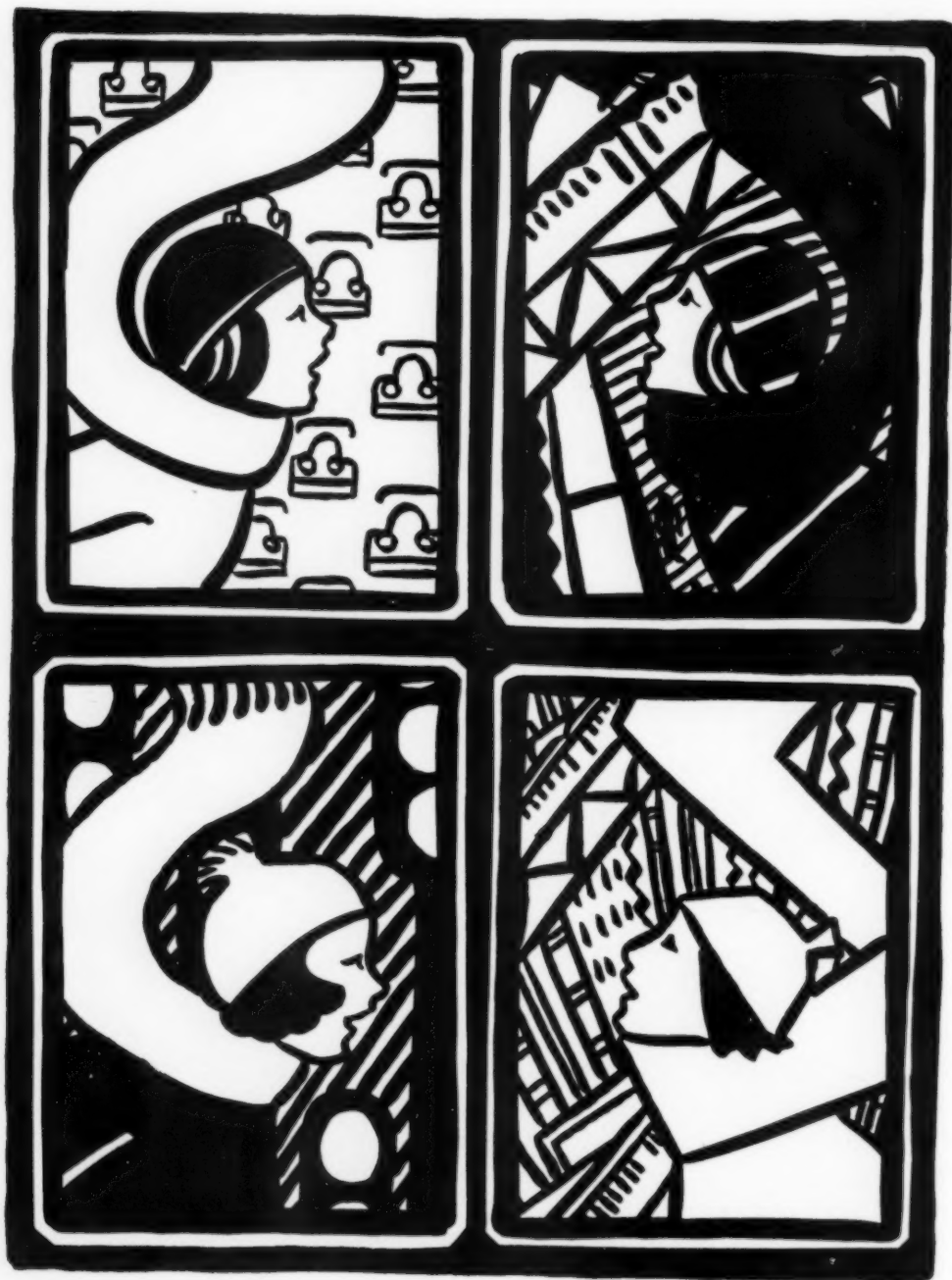




SUGGESTED APPLICATION FOR SIMPLE STENCIL MOTIFS. ELISE REID BOYLSTON



MODERN SURFACE DESIGN APPLIED TO BOOKLET COVERS
BY PUPILS OF BEATRICE KEMPF, OAKLAND, CALIFORNIA



FACES IN DESIGN. DIFFERENT DESIGN RENDERINGS OF A SIMILAR SUBJECT. JESSIE TODD

Design Problem and Drawing of the Face

JESSIE TODD

Department of Art Education, University of Chicago

MANY teachers, supervisors, and lecturers make the mistake of showing too many things in one lecture. The result is confusion in the minds of those who are being educated, whether they be children or adults.

Many college students who came to our University to take our color course by the late Walter Sargent used to remark, "I never had color straight before I took this course!"

The writer was fortunate enough to be the assistant instructor in this color class. I used to think sometimes, "What is the secret of the greatness of this teacher?" Of course, the personality was an inspiration, but aside from that there

must be another reason why the color theory was made so clear. I observed this, that Mr. Sargent never confused the class with too much illustrative material at one time. He showed just enough to prove the point.

This principle, if followed, will make good teaching out of poor. In this lesson we showed the children four simple designs with several elements common to all designs. The children were told to make a portrait of a girl in a city on a windy day, and to make the girl wear a scarf and cap. Within these restrictions they were able to make very interesting designs.

Creative Drawings by a 1B Group

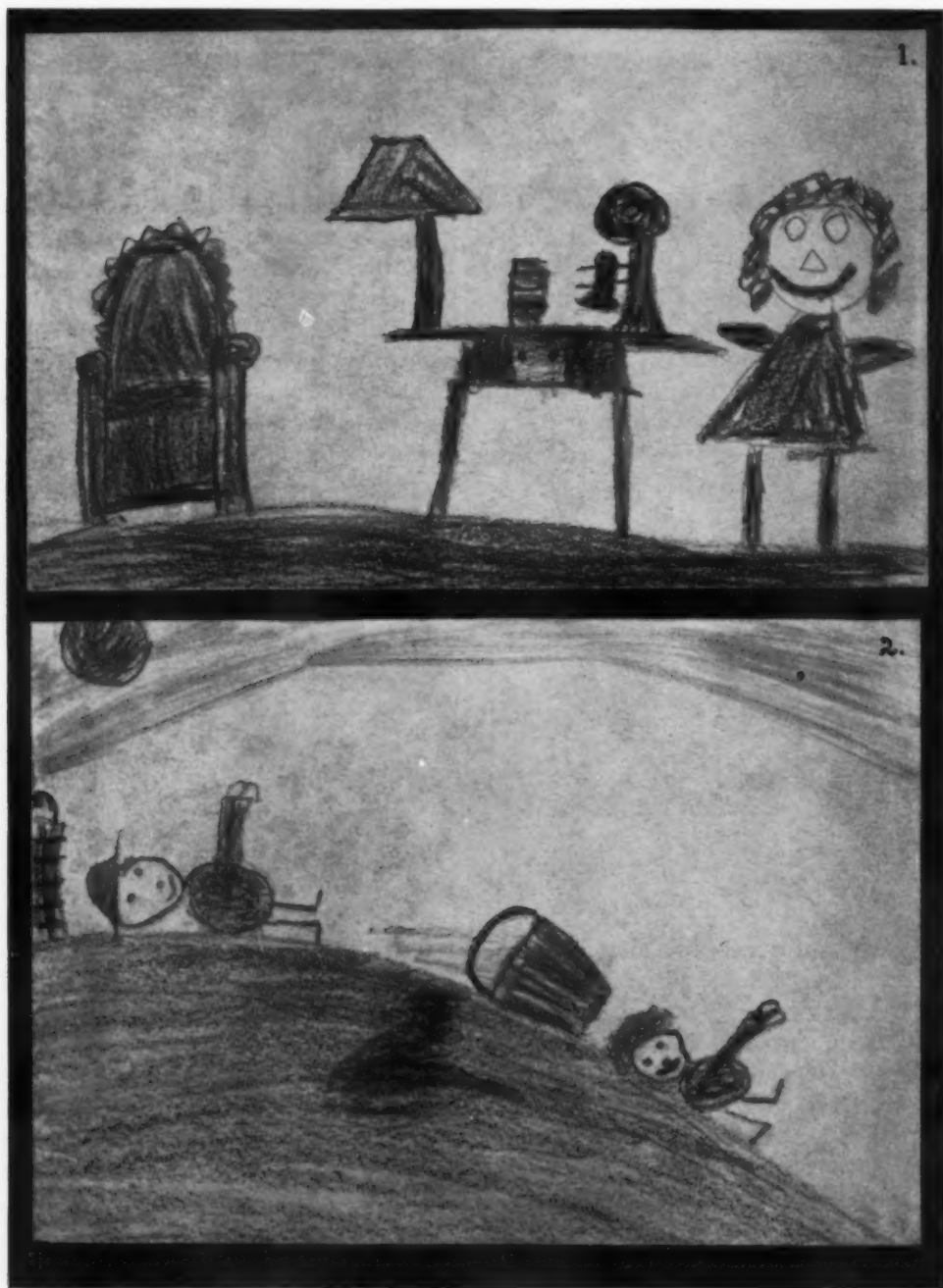
MARIE E. SIESS

New Brunswick, New Jersey

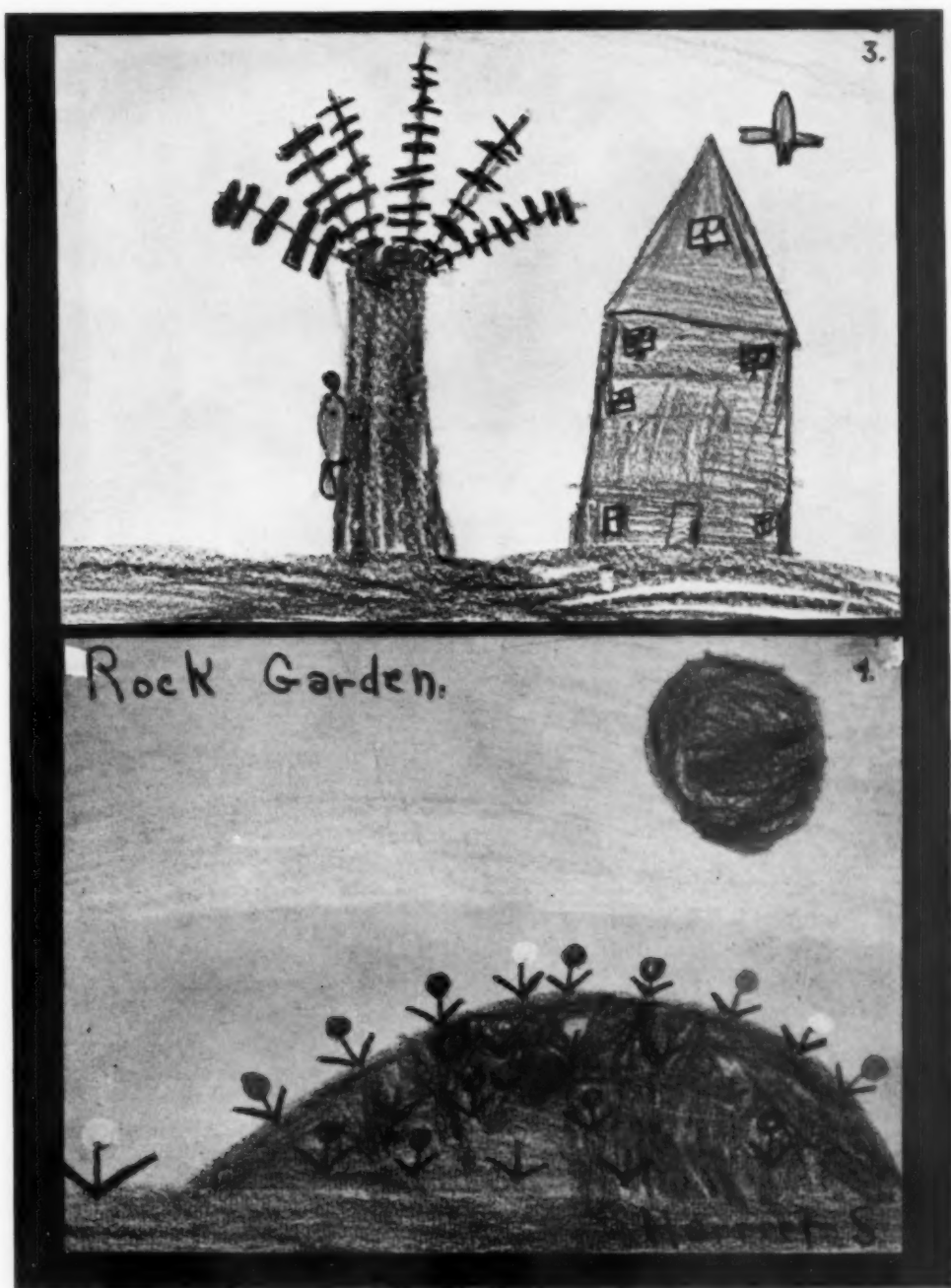
THESE unsupervised illustrations of stories, poems, and familiar sights, have been drawn by boys and girls in a 1B group, and show some of the ingenious ways in which children express their creative ideas. For instance, in picture Number 1, the living room, the black seat of the chair, the orange mouthpiece of the telephone, and the orange drawer of the table, are particularly clever bits of childish technique.

Number 2, Jack and Jill, very realistically portrays the downfall of those two characters. Number 3 illustrates a

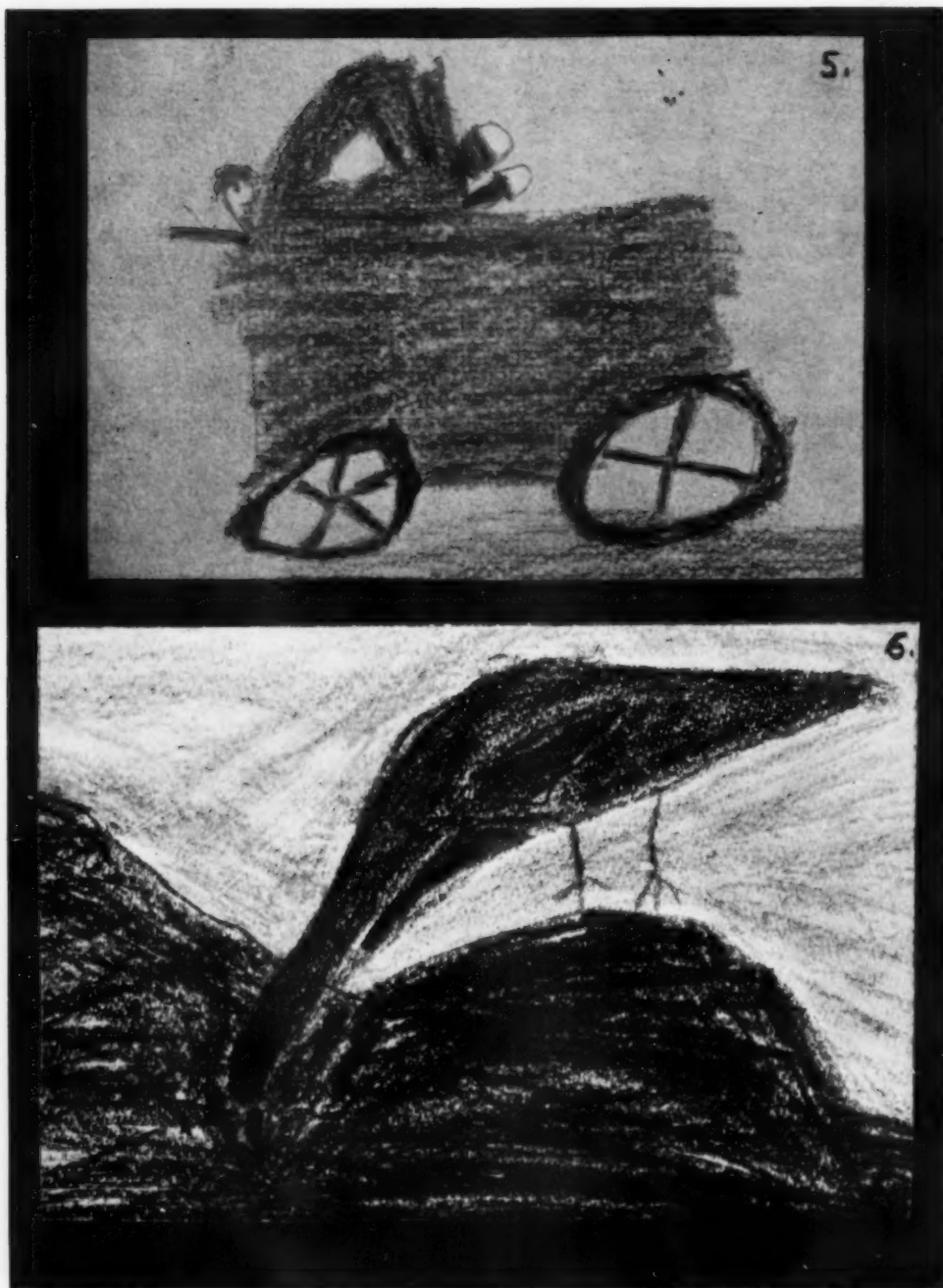
squirrel climbing to his nest. Observe the aeroplane over the house, which had nothing to do with the story, but was probably added for atmosphere. The rock garden pictured in Number 4 was drawn by a little girl who saw this garden every time she visited her grandmother. Judging by the size of the sun in the picture, she recognizes its value to the plant world. The baby in the carriage, Number 5, illustrates the effort of little children to try to make everything in a picture clear to the observer. Stupid adults might not guess that the carriage



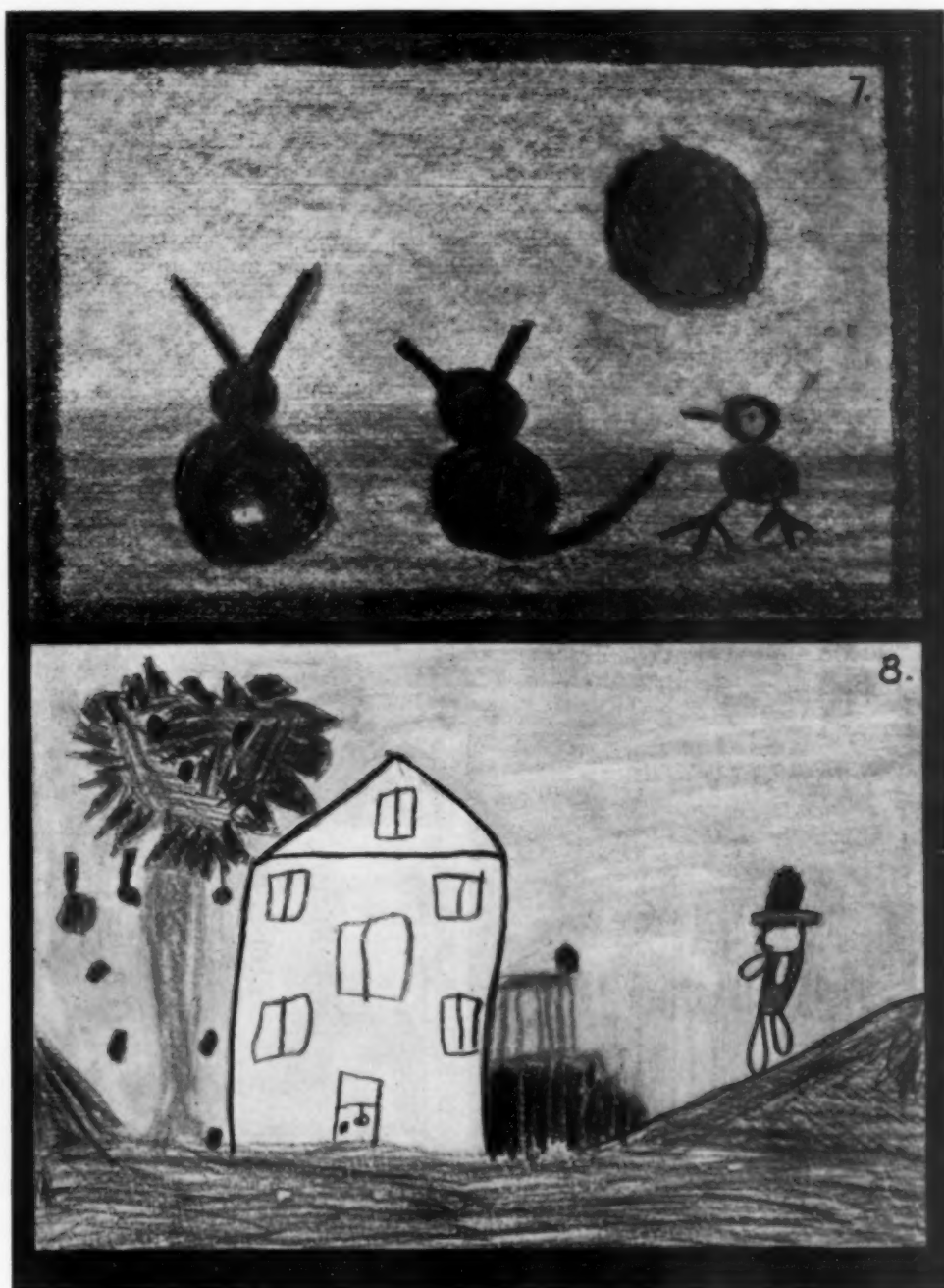
UNSUPERVISED ILLUSTRATION OF FAMILIAR SIGHTS AND STORIES IS AN EXCELLENT CREATIVE EXERCISE FOR FIRST GRADE PUPILS. MARIE E. SIESS, NEW BRUNSWICK, NEW JERSEY



FIRST GRADERS SHOW REMARKABLE CREATIVE IMAGINATION IN THEIR FIRST FEW UNSUPERVISED DRAWINGS



A BABY IN A CARRIAGE AND A BIRD PICKING UP A WORM ARE
THE SUBJECTS FOR TWO OF MISS SLESS' FIRST GRADE ARTISTS



THE CRUDE ILLUSTRATIONS OF FIRST GRADE CHILDREN SHOW A GREAT AMOUNT OF IMAGINATION AND DARING AS WELL AS A DESIGN QUALITY. MARIE E. SIESS, NEW BRUNSWICK, NEW JERSEY

contained a baby, so the head and hands are made plainly visible.

Numbers 6, 7, 8, show a higher type of drawing, as evidenced by dropping the sky to the horizon, instead of keeping it a mere band of blue at the top of the paper. Number 6 pictures a bird looking for a worm. Note the pull as expressed by the stretched neck of the bird. Number 7 is a fanciful drawing showing a rabbit, a cat, and a chicken at the shore watching the ocean waves. Number 8 shows Ann's father coming home. He always has to come down this

little hill, Ann says. The apples are dropping from the tree because they are ripe.

Freddy criticized the sky in this picture because it wasn't colored all alike; some of it goes up and down and the rest goes across. He likes the part of the sky that "goes across"—the rest looks like a fence to him.

These pictures give a small idea of the possibilities of creative expression in very young children. It is hoped that they will aid in blazing the trail already started along creative lines.



TREE DESIGNS AND MOUNTAIN SCENES RENDERED DECORATIVELY BY JUNIOR HIGH SCHOOL PUPILS OF LONG BEACH, CALIFORNIA. MARGARET WAITE, ART DIRECTOR

Ancient Aztec Picture Books

(Continued from page 394)

and the homes of unfriendly tribes. The tree representing the North is set with thorns, and bears only small blossoms at the tips of the branches, while on top stands the great bird of prey, the eagle.

The tree used to symbolize the West has maize growing from its branches, and on top is perched a humming bird. To the Aztecs the West was also a land of plenty. The depiction of the humming bird is accounted for by the fact that it was supposed to make its appearance with the young maize. There was a belief that in the dry season the humming bird, dried and featherless, hung by its bill from a dead tree, but in the rainy season it awoke, put on its feathers, and again flitted from flower to flower.

The tree of the South has cacao pods hanging from the thick stem, and an "arara" or small parrot standing on top. In the original manuscript the red coloring is intended to denote heat, as the South was the region of fire, and of the "Tierra Caliente."

These trees are only one series of examples of the decorative symbolism of the Aztecs. Every design has a meaning and every odd little animal is associated with some god or goddess.



A Puppet Cinderella

(Continued from page 414)

PORCINA: She didn't even wait for the refreshments. Bring me some more hot cakes, Cinderella.

SOPHRONIA: A little black coffee, Cindy. Maybe that would settle my stomach.

PISTACHIO (outside): Oyez! Oyez! Oyez!

SISTERS: What's that?

SOPHRONIA: Go and see what the crier is calling, Cindy. (*Cinderella hastens to the door.*)

PISTACHIO (outside): Hear ye. Hear ye. (*He enters.*) The proclamation of the king. To every lady of the land. The golden slipper borne by the royal herald must be tried on the right foot of every lady of the land. The lady whose foot the slipper fits will become the bride of the Prince and the Queen of the realm. Hear ye. Hear ye. Hear ye. (*Sisters show great*

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excitement. Cinderella draws back to the fireplace.)

PISTACHIO (turning from one to the other and not noticing Cinderella): Which one of you ladies will be the first to try the slipper on?

PORCINA: I will.

SOPHRONIA (edging by her): No, me, I'm the elder.

PISTACHIO: Certainly, madam.

SOPHRONIA: I mean I'm the younger. I mean she's the elder. I—

PORCINA: I'm first.

PISTACHIO (firmly indicating Sophronia): This lady shall have first try. (Sophronia sits with back to audience. Pistachio endeavors to put the slipper upon her foot. She squeals with the effort.)

SOPHRONIA: I think it would go on, only I was out late to a dance last night.

PISTACHIO (turning to Porcina): Now will you try the slipper, madam? Every lady must have a chance.

PORCINA: Oh, I'm sure it will fit me. (They struggle in vain. Porcina flops over at last, whipped.)

PISTACHIO: Is there any other lady in this domicile?

CINDERELLA: Please, may I try?

SOPHRONIA: You!

PORCINA: Oh, this is just a little kitchen wench, a servant of ours. She isn't a lady.

PISTACHIO: She shall have a chance. (Cinderella sits and daintily slips her foot into the slipper. On the instant, she is transformed into the ballroom Cinderella.)

PISTACHIO: An exact fit! I proclaim that the lady of the slipper is found, and the Prince's bride. Allow me to congratulate you, fair damsel. I go to inform his highness. (Exit hurriedly. Porcina and Sophronia get up and limp groaning from the scene. Enter Prince Charming.)

PRINCE: Cinderella, will you be mine? (Cinderella inclines her head in coy affirmation. They dance the Mozart minuet.)

(Curtain)

COSTUMES FOR PLAY

Each puppet is dressed in colors which express his or her personality. Care should be exercised to have these color plans talked over by the group which gives the play, so that they will harmonize and at the same time give enough contrast. Yellow and green are suggested for Porcina, shades of purple with silver trim for Sophronia, blue and green for Fairy Godmother, blue and red for the Jester (motley, of course) with a bell on his cap; crimson for the Herald; lavender and blue for Prince Charming were very becoming to his white floss wig. The

transformation of Cinderella was effected by having two puppets, identical twins. The kitchen wench had her hair in two long braids; in the belle it was done up in an Empire coiffure. Her kitchen dress was of patched gingham; the ball dress was Nile green with gold trim, very dainty yet royal. Porcina had a high crowned, narrow brimmed hat with black plume to wear to the ball and Sophronia donned a poke bonnet and velvet cape.

LIST OF PROPERTIES FOR PLAY

Bundle of fagots for Cinderella
Brush and comb
Coffee pot
Plate of pork chops
Plate of hot cakes
Golden slipper on wire
Pumpkin on wire
Mouse-trap on wire
Rat on wire
Six horses (in flat)
Coach (in flat)
Coachman on coach (in flat)
Wand for Fairy Godmother
Off-stage trumpet for herald
Gong for thunder
Music box
Mirror
Bowl for Miss Muffet
Pan for Cinderella



Ten Units of Art Experience

(Continued from page 432)

experience for both this teacher and the children.

When the children began to clear away utensils and left-over dyes they poured many colors together watching resulting changes. A child picked up a scrap of cloth which had been used in the dyeing process and exclaimed over its beautiful color. At the same time someone said, "Let's dip a piece of cloth into this and see what color it makes it." Many scraps and many color combinations were tried. Our old-piece box was plundered for white cloth. There was a lovely scrap of white satin and the lucky finder desired the most beautiful of colors.

"What makes rose? We just have red."

At length one child volunteered, "If you'd put it in and squeeze it out

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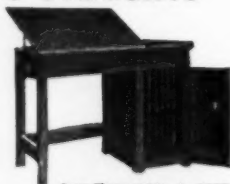
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right quick before it got much dye may-
be the red in the white cloth would make
rose."

She held it squeezed firmly in her
hand, made a quick flash into the dye
pot and out again with an extra squeeze.
The result was a most delightful and
fascinating mottled effect.

"Why is it like that?" "What makes
it?" "You can see every one of her
finger tips." "It didn't dye where her
fingers held it." Explanations were
arrived at in chorus. Then when the
children had satisfied themselves as to
what had truly happened the teacher
explained that people frequently made
designs by just such squeezing. A very
simply tied piece was dyed.

The result was a great longing to make
some tied and dyed designs. Since there
was neither time nor dye left the actual
dyeing was postponed until we could
secure dyes, plan patterns, and get
materials.

When the dyeing was done each child
planned and dyed a square which was
made into a handkerchief for a Mother's
Day gift. Many children also dyed
scarfs which were used most ecstasically
in rhythms. The only guidance was
given in a conference preceding the
actual work. Then it was given in the
form of information needed and sug-
gested possibilities. Patterns and choice
of colors as well as the mixing to secure
desired tints and shades were left entire-
ly to the child. Results were inex-
pressibly lovely and so satisfying that
the scarfs were in constant use for every
possible decorative effect all the rest of
the term.

The last unit of art experience was the
making of clay wall plaques. It found
its culmination in a large plaque de-
signed to fill a panel in our room. Many
children worked upon this. When fin-
ished the plaque told the story of "The
Joy of Springtime." A group of children
were playing rhythmically with balloons
and scarfs. Blue sky and green grass

were the background, while the dresses, balloons, and scarfs were of delicate pastels of every name.

Could Luca della Robbia have felt keener joy? Or could Andrea del Sarto have been more sensuously aware of color? And is it not true that he who creates a beautiful thing becomes for that moment an artist?



New Books Relating to Art

MAKING WATER COLOR BEHAVE, by Eliot O'Hara. Publishers, Minton, Balch & Co., New York. Price, \$2.75.

Apparently all that is needful "to make water color behave" after following the rules and regulations laid down in this book, is experience—persistently doing the thing suggested. A very helpful feature in the book is the identification of the particular material used by the author. Not that these materials are better than others, but having chosen them with definite results, similar results may be expected if used by others.

There is a technique in water color painting, quite apart from oil, pastel or other artistic expression. This technique may be simple or extremely complex as one tries to achieve the professional. The author has described the simplest methods and materials; leaving the more difficult for later. It is always important to know something of the man who writes a book. Eliot O'Hara is a water color painter of international renown and a successful teacher of the art. His work has been purchased by leading galleries and individual collectors in England and America.

The book is illustrated with two reproductions in color and twenty-one demonstrations of brush work.

A SHORT HISTORY OF FRENCH PAINTING, by Eric G. Underwood. Publishers, Oxford University Press, London and New York. Price, \$3.50.

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